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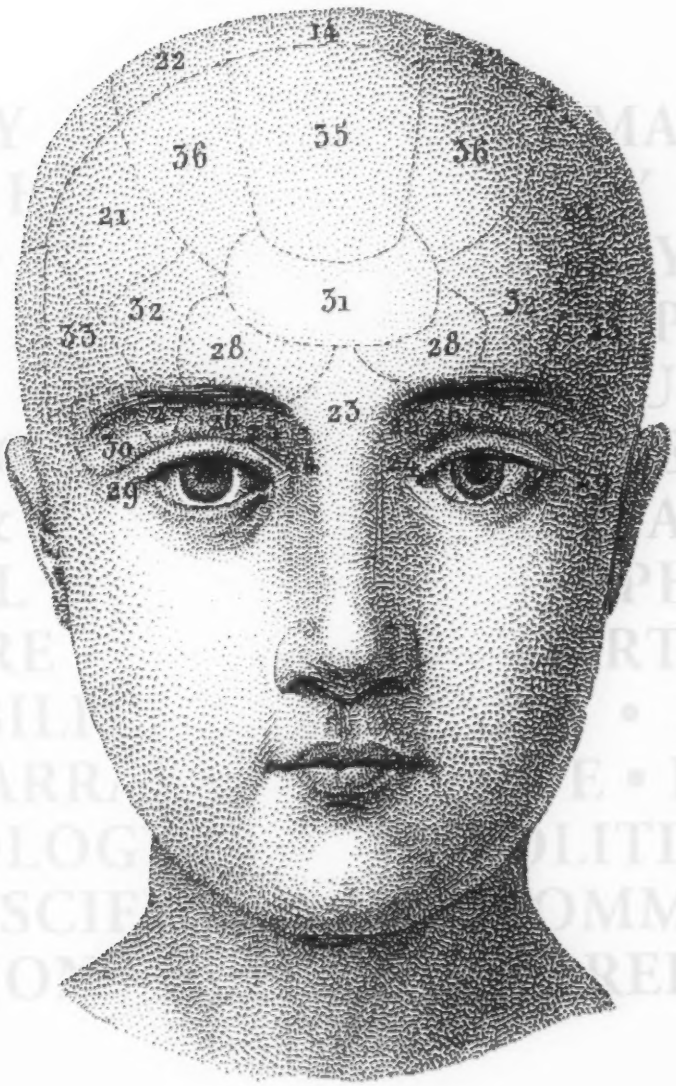
The LIBRARY *of* CONGRESS Information Bulletin

Vol. 58, No. 7 July 1999



Frontiers of the Mind in the 21st Century

The LIBRARY *of* CONGRESS
Information Bulletin

Vol. 58, No. 7 July 1999

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JAMES H. BILLINGTON
Librarian of Congress

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JOHN H. SAYERS, Production and Design

'A Special Relationship'

Dr. Billington Addresses ALA Conference

Dr. Billington addressed attendees at the American Library Association Annual Conference in New Orleans during the Opening General Session, June 26. His comments followed those of ALA President Ann Symons and preceded those of former chairman of the Joint Chiefs of Staff Colin Powell. Following are Dr. Billington's remarks:

In recent years, the Library of Congress has enjoyed a special relationship with the American Library Association [ALA] and its presidents Betty Turock, Mary Sommerville, Barbara Ford and Ann Symons. We look forward to continuing our collaboration for America's libraries with incoming president Sarah Long and president-elect Nancy Kranich.

April 24, 2000, is the 200th birthday of the Library of Congress, which we want to make a celebration of the role of librarians and libraries all over America. Open access to knowledge is one of the pillars of American democracy. Our free library system is one of the splendors of our century. Librarians are both the dreamkeepers and the sentinels of freedom in our communities.

The Library of Congress's most important birthday gift to all our library partners will be the electronic delivery to local communities of our American Memory National Digital Library Program collections. Universally available at no cost, these digitized collections include the best of multimedia Americana from the last two centuries. They tell the story of America through: the original papers of presidents Washington, Jefferson, and Lincoln; the original draft of the Declaration of Independence and the Gettysburg Address; landmark photographs from the earliest Lincoln portrait, to Mathew Brady's famed Civil War images, to breathtaking landscapes and cityscapes; and panoramic maps of cities and towns like New Orleans 150 years ago. Early baseball cards with heroes from the field of dreams: Cy Young, Connie Mack and Jackie Robinson. America's explosion of creativity in poetry, dance and music. Edison-era sound recordings and films showing entertainment a century ago.

Sharing these hitherto largely inaccessible primary sources has been a truly collaborative effort. A generous grant from Ameritech enabled us to add to the American Memory collections **[www.loc.gov]** choice treasures from 33 partners big and small throughout the land. We will deliver to you on-line by 2000 a National Digital Library substantially larger even than the Library's original goal of 5 million items. Today, we celebrate our newest partners, the six 1998-1999 winners of the Library of Congress/Ameritech National Digital Library Competition **[memory.loc.gov/ammem/award/index.html]** who will receive assistance to add their digital on-line collections to the Library of Congress's own digitized materials and those of earlier winners.

Our Web site already receives 4 million hits a day. We hope your libraries will make wider use of these rich and diverse original documents of American history and creativity that come to you freely from libraries great and small. Please encourage your patrons to use this free on-line resource in your own library.

Dr. Billington with ALA keynote speaker, Colin Powell, and ALA President Ann Symons.

We want you to bring your library to our birthday party next year. First, help your community record and celebrate a Local Legacy **[www.loc.gov/bicentennial]**. We have nearly 600 Local Legacy projects already under way documenting cultural traditions in congressional districts all over America from Cajun and Creole music to folk art and fine art. We want more projects and we invite your patrons to submit photographs or other documentation that capture a tradition or event unique to your community.

Help us create a Local Legacy Time Capsule in your area that will enrich both your own and the national collection. Please contact our Bicentennial Office [(800) 707-7145] for more ideas. You can also help the U.S. Mint sell the first gold and platinum coin ever issued. Thanks to your efforts, and others', Congress passed legislation for the nation's first ever bimetallic coin, which will commemorate the Library of Congress's 200th anniversary and raise funds to continue our efforts to make even more free educational materials electronically available to libraries and schools.

On April 25, 2000, libraries across the country will offer second-day cancellations of a special Library of Congress commemorative stamp. We have a team that will help your library serve as an issue site and a local center for our weeklong celebration of all America's libraries.

ALA and the Library of Congress have already co-sponsored a national photography contest, whose winners are being featured at this conference. We encourage you to display these photographs in your library as a Bicentennial event. Some of these ideas and more are contained in the Toolkit we have produced for you. ALA's tip sheet also contains information about opportunities for participation. [To receive these materials call the Bicentennial Program Office.] We are proud of our partnership with America's libraries and the role you play as the keepers and navigators of knowledge.

As James Madison wrote in 1822, "Knowledge will forever govern ignorance: and a people who mean to be their own governors must arm themselves with the power which knowledge gives."

Thank you for joining us in this Bicentennial celebration of libraries. ◆

Gail Fineberg

Glen Krankowski

Eames exhibition designers Hsin-Ming Fung and Craig Hodgetts admire a tumbler designed to test the durability of the signature Eames molded plywood chairs. Lucia Eames, daughter of designer Charles Eames, reclines in one of the chairs her father and stepmother, Ray Eames, designed and created.

A World of Design

Exhibition on Work of Charles and Ray Eames Opens

By GAIL FINEBERG

Entering the Jefferson Building's second-floor Northwest Gallery, one can imagine stepping into the Eames Office, 901 Washington Blvd., Venice, Calif., some 50 years ago. One can practically sniff the woodsy scent of fresh plywood or the acrid odor of torched metal, hot plastic or fiberglass.

And that is just what more than 700 guests did to mark the opening of the "Work of Charles and Ray Eames" exhibition on the evening of May 19. They stepped from the splendor of the Great Hall into a modern museum exhibition devoted to the husband-and-wife design team of Charles and Ray Eames.

Assembling the show inside the Jefferson Building "was like installing this exhibition inside a Faberge egg," commented Charles Eames's daughter, Lucia.

After World War II, the Eameses designed houses, furnishings and toys that could be inexpensively mass-produced, that were affordable and durable yet beautiful, and that met 20th century demands for informal, flexible living. Later, pairing with government and corporate clients, they focused on communications systems — exhibitions, books and films — that embodied the nation's postindustrial shift to an information-based economy.

The exhibition includes prototypes of furnishings the Eameses designed during the 1940s and '50s as well as drawings, photos, films, miniature models and other materials. Donald Albrecht, the exhibition's director and editor of the show's companion catalog, said the purpose of this traveling exhibition, with seven venues in Europe and the United States, is to show not only the Eameses' creativity but also their importance as entrepreneurs.

"They believed the purpose of design was to improve the quality of everyday lives ... by making a comfortable chair, by creating beautiful buildings and houses, by helping people understand the world around them and their culture," he said.

This exhibition was produced as a collaborative effort of the Library and the Vitra Design Museum in Weil am Rhein, Germany, where the show had its premiere before traveling to Kolding, Denmark, London, and on to Washington, D.C. The Vitra Design Museum contributed the original furniture prototypes and other products the Eameses invented. The Eames family added several items dealing with the Eameses' personal lives, and the Library contributed more than 500 items from its Eames archives. On view only at the Library are Library holdings relating to two Eames projects — exhibition designs for the American Revolution Bicentennial in 1976 and an IBM exhibition explaining the computer for the 1964 New York World's Fair.

Exhibition Design

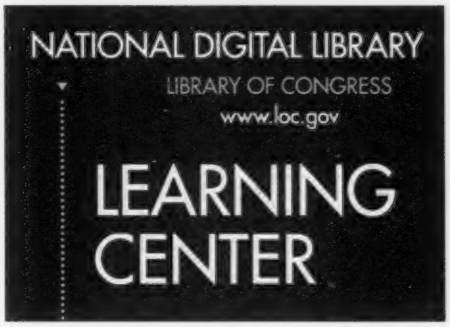
The challenge to exhibition designers Hsin-Ming Fung and Craig Hodgetts of the California firm Hodgetts+Fung Design Associates, was to create an exhibition showcase that not only could travel from city to city but one that told the story of the Eameses and their impact on 20th century America. "The thing we were trying to do was to capture the spirit of the Eameses. They worked in all media. Whether they were creating furniture or a film, everything weaves together," Ms. Fung said.

Eames Demetrios, the Eameses' grandson and now head of the Eames Office, reconstructed slide, film and video productions for the Library exhibition. Several of their educational films have taught science and mathematical concepts to generations of American schoolchildren and exhibition visitors. For example, the Eameses created images with photographs and paintings to show the exponential progression in the film "Powers of Ten," which runs at the back of the pavilion near an exhibit of

Library Opens Learning Center

National Digital Library Learning Center to Serve as Training Facility for Educators

The National Digital Library Learning Center, a facility that will be used to train teachers in the classroom use of the Library of Congress's American Memory historical collections, opened on June 21 in the Madison Building. American Memory, a project of the Library's National Digital Library (NDL) Program, makes available to students, teachers and lifelong learners more than 2 million items of intellectual content at **www.loc.gov**.



A gift of $388,000 from Microsoft funded the center's renovation and software upgrade. The center now has a 16-seat classroom with a large-screen projection system that will be used to bring educators from across the country to the Library for training. The center's 45-seat theater has a new large-screen monitor for demonstrations; a video teleconferencing area has also been added. A hands-on area allows visitors to use the American Memory materials during their tours of the center.

"The Library is grateful to Microsoft for supporting our efforts to make our on-line collections as useful to students and educators as possible," said Dr. Billington. "Microsoft's gift gives the Library a much-needed facility to train educators on the use of primary sources in the classroom."

"Teachers and libraries are wonderful sources of information and inspiration," said Bob Herbold, Microsoft's chief operating officer and executive vice president. "Microsoft is pleased to help make the Library's extraordinary collections more accessible to educators and their students."

The Library of Congress National Digital Library Program has been a leader in providing educational content on the Internet through its American Memory historical collections. The collections are used by educators and students to put them in touch with primary sources that increase critical thinking skills. The new National Digital Library Learning Center will serve as the Library of Congress's facility for instructing teachers on how to present these materials to students in the classroom. The center is also used to show to the public the Library's use of technology.

With more than 50 collections available, American Memory is one of the most visited sites on the Internet by students, teachers and lifelong learners who are seeking intellectual content relating to American history. The more than 2 million items — in all formats — currently available cover topics ranging from the Civil War and the papers of U.S. presidents to baseball cards and dance manuals to documents relating to the women's suffrage and civil rights movements.

Founded in 1975, Microsoft is the worldwide leader in software for personal computers. The company (www.microsoft.com) offers a wide range of products and services for business and personal use. ◆

images used to make the film.

Demonstrating ascending powers of 10, one sequence opens with a close-up shot of a couple on a picnic blanket, followed by frames portraying ever greater distances from the subject — from far above the subject, above Chicago, above Lake Michigan, above the Earth, beyond the galaxy and out into space. To demonstrate descending powers of 10, image sequences begin with a close-up of a man's hand and progress to ever smaller particles within cells and molecules.

Though their products have appeared in upscale showrooms, museums, and galleries throughout the world, anyone who has waited for a plane at Dulles International Airport has sat on an Eames chair. Those who attended school in classrooms furnished during the 1950s and '60s may well have written essays on plywood desktops designed by the Eameses, or squirmed in molded aqua blue or coral fiberglass seats of their creation. An office executive who has leaned back in a molded plywood chair padded with black leather may well have relaxed in a form created by the Eameses.

C. Ford Peatross, curator of the Library's architecture, design and engineering collections in the Prints and Photographs Division, noted that the Eames Office was "incredibly successful in making solutions to problems." He said the Eameses found joy in everyday objects, which they celebrated in visual creations. "They harnessed the child in us; they knew how to keep the child in us alive." ◆

Glen Krankowski

Eames Demetrios, grandson of Charles Eames, demonstrates one of the films he created for the exhibition.

Ms. Fineberg is editor of the Library's staff newspaper, The Gazette.

Kirsten Baker

Robert Riddle

Derek Vincent

Going "Beyond Words" (clockwise from above): "Enlightenment," winner of the Librarian of Congress Prize; "Inquiring Minds," which took the grand prize; the untitled first place winner in the Professional category; "Following in His Father's Footsteps," which won in the Amateur category; "Eyes on the Print" won first prize in the Youth category; and the winner of the ALA President's Prize, "Reaching for Knowledge"

'Beyond Words'

Photo Contest Celebrates Libraries

Kirsten Baker, an 18-year-old from Liverpool, N.Y., is the grand prize winner in the "Beyond Words: Celebrating America's Libraries" national photo contest sponsored by the Library of Congress and the American Library Association (ALA) and underwritten by Ingram Library Services. The contest is a Bicentennial project of the Library of Congress, which is celebrating its 200th anniversary on April 24, 2000.

Ms. Baker's black-and-white photograph, "Inquiring Minds," features three young children using a computer at the Liverpool Public Library. Her photograph won based on its composition, its technical quality and its portrayal of both print and electronic library resources. Ms. Baker will receive $1,500 and a visit to Washington, which will include a special tour of the Library of Congress during its Bicentennial celebration in April 2000.

The Librarian of Congress's Prize ($500) was awarded to Robert Riddle of Lawrenceburg, Ky., for his photograph "Enlightenment," a quiet composition of a single reader in the Kentucky State Capitol with its grand main staircase in the background. The photo was submitted by the Lexington Public Library.

The ALA President's Prize ($500), chosen by ALA President Ann K. Symons, was for a black-and- white photo, "Reaching for Knowledge," by Susan Matsubara of Lexington, Ky.

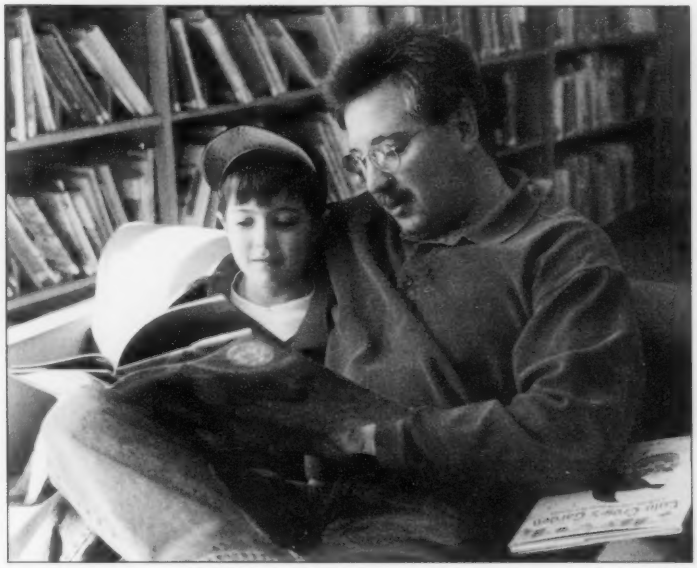
The photo is a close-up of a young woman reaching for a book from a shelf in the Beaumont (Ky.) Center Library. It also was submitted by the Lexington Public Library.

One first-place prize was awarded in the professional category to Derek Vincent of Anchorage, Alaska, for his close-up photo of a man in a farmhouse reading by the glow of an antique lamp. The photograph was submitted by the Loussac Library in Anchorage.

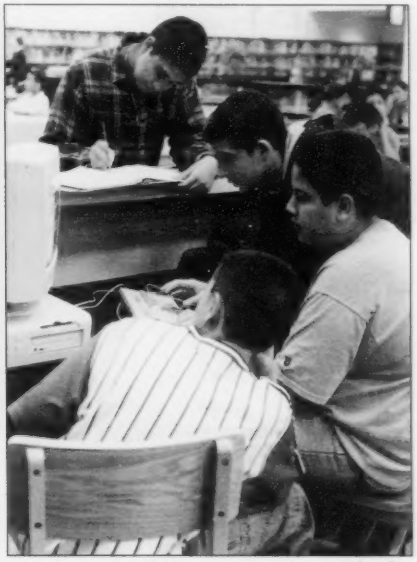
In the amateur adult category, the following awards were given:

First place: Shirley Gray, Union, N.J., for "Following in His Father's Footsteps," a warm photograph of a father and son reading together in the Union Public Library, which submitted the photo.

Second place: John Sagan, Pound Ridge, N.Y., for "Waiting," a



Shirley Gray



Tracy Conti

color photograph of an airline passenger reading a library book while waiting for his plane. It was submitted by the Hiram Halle Memorial Library in Pound Ridge.

Third place: Robert Britt, Evansville, Ind., for "Lovlie Loves to Read," a cheery color photo of a young girl checking out books with the help of her librarian. The photo was submitted by the Evansville Vanderburgh Public Library.

Honorable mentions: Ron Dial, "Legacy of Literacy," Benicia (Calif.) Public Library; Elisha Chilson, Walla Walla College Library, College Place, Wash.; Marlene Hodge, "Zachary," Timberland Regional Library, Centralia, Wash.; Adrienne Posey, "If I Could Fly," Reinert/Alumni Memorial Library, Creighton University, Omaha, Neb.; and Kathleen Sachs, "The Best Spot in the Library," Richmond Heights (Mo.) Library.

In the youth category (ages 6-17), the following awards were given:

First place: Tracy Conti of Miami, for "Eyes on the Print," a black-and-white photograph of a group of boys actively researching topics on African American history using a computer in a school library. The photo was submitted by the Coral Reef High School Library in Miami.

Second place: Annie Kindland of Orange Park, Fla., for "Follow the Sun with Learning," a serene color photo of a reader sitting on the beach at sunrise. It was submitted by the Clay County (Fla.) Library System.

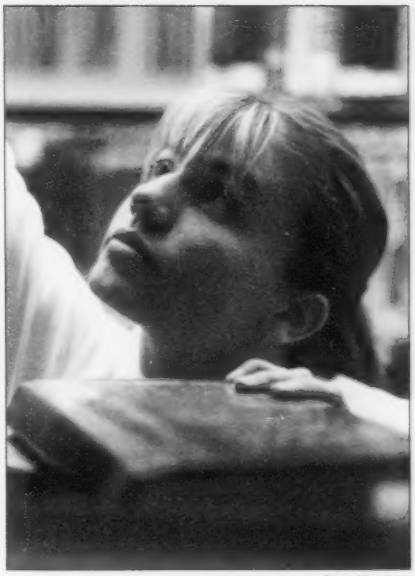
Third place: Veronica Marzonie of Flushing, Mich., for "Exploring," a close-up color photo of a student intently reading at the Flint (Mich.) Public Library, which submitted the photo.

Honorable mentions: Karen Cunnington, "My Daughter Loves the Library," Everett (Wash.) Public Library; Jannis Jocius, "Imagination," Sunnyvale (Calif.) Public Library; Aya Kiyohara, "On a Rainy Day," St. Andrew's Priory, Honolulu; Angela Madonia, "Where Do I Begin," Jeruis Library, Rome, N.Y.; and Cena Maxfield, "ZZZZ," Park City (Utah) Library.

First-prize winners in each category received $1,000. Second-place winners were given $500, third-place winners received $250, and those receiving honorable mention were awarded $150.

Judges were Ms. Symons; John Y. Cole, director of the Center for the Book in the Library of Congress; Rebecca James, vice president of business development for Ingram Library Services; George Eberhart, associate editor of American Libraries magazine; and Rich Cahan, photo editor for the *Chicago Sun-Times*.

The "Beyond Words: Celebrating America's Libraries" photo contest was launched in January at libraries across the country. Local winners were announced during National Library Week in April. More than 200 photographs representing the first-place winners in local contests were submitted to ALA for national judging.



Susan Matsubara

The winning photographs were on display at the ALA's annual conference in New Orleans, June 24-30, and will be posted on the ALA Web site (**www.ala.org/celebrating/photo**) and the Library of Congress's Bicentennial Web site (**www.loc.gov/bicentennial**) later this summer. ◆

Bicentennial Background

The Library, the States and 'Local Heritage'

By JOHN Y. COLE

The Local Legacies project is the centerpiece of the Library's Bicentennial commemoration. A forward-looking endeavor, it also has historical roots in the Library's collections and the institution's relationships to Congress and the individual states.

Throughout the 19th century, Congress gradually authorized extensions of the Library's services to the nation — to federal agencies, the general public, the copyright community, libraries and research institutions, and others. However, the Library did not begin cultivating its relationship with individual states until the 1860s, when Librarian of Congress Ainsworth Rand Spofford (1864-1897) began collecting state legislative documents and newspapers for the Library's collections.

The centralization of U.S. copyright activities at the Library in 1870 enormously increased the Library's holdings about state and local history. In 1876, on the eve of the centennial of the Declaration of Independence, a congressional resolution provided for delivery of historical sketches of U.S. counties and towns to the Library (and to county clerk's offices).

In this century, cooperative projects between the Library and state and community agencies have contributed much to the Library's collections. The field recording projects carried out in the South in the 1930s by the Library's Archive of American Folk Song are a prime example. In 1935 the Library opened a separate reading room for American local history and genealogy. Librarian of Congress Archibald MacLeish (1939-1944) made documenting the American past a prominent part of the institution's mission. One of the first results was the Library's important role in gathering, organizing and preserving materials generated by the national and state New Deal Arts projects of the 1930s.

Particularly since the administration of Librarian of Congress Luther H. Evans (1945-1953), the Library has paid close attention to the states as natural and important constituencies, often making considerable efforts to educate members of Congress about how the Library of Congress serves their state and its citizens. Also since mid-century, the Library and state library agencies have developed cooperative working relationships.

From the collections of the American Folklife Center: Lithuanian patterns are woven by Kazys Bartasius on a homemade loom in his basement in Chicago; parishioners of the Nueva Esperanza Church in Lowell, Mass., stage their annual enactment of the Passion of Christ on Good Friday; near Chatsworth, N.J., farmers "hog" cranberries. Knocked from submerged vines by mechanical beaters, the buoyant fruit is moved by migrant workers toward a conveyor belt that raises it onto a waiting truck.

Local Legacies

Under the current administration of Librarian of Congress James H. Billington, the Bicentennial's Local Legacies project introduces something new: the gathering of documentary materials from every state for the Library's collections.

Local Legacies is an ambitious project that attempts to celebrate and share with the nation the grassroots creativity of every part of America. The Library has asked each member of Congress to lead an effort to find or create documentation for at least one significant cultural event or tradition

that has been important to his or her district or state. Selections from these documentation projects will be sent to the Library of Congress for addition to the collections of the American Folklife Center. Many selections from the Local Legacies project will be digitized and shared electronically through the American Memory Web site (**www.loc.gov**) of the National Digital Library Program.

The response has been outstanding: Nearly 600 Local Legacies projects covering every state in the union have been registered. All Local Legacies participants and their congressional sponsors will be invited to the Library for a celebratory event in May 2000 that will recognize these grassroots "Gifts to the Nation."

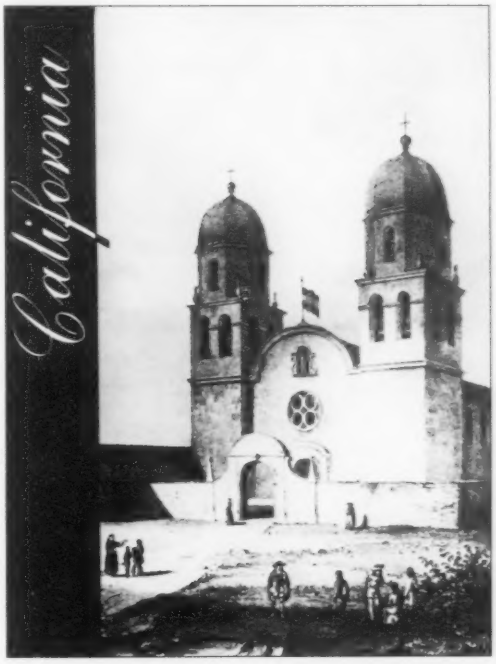
Other Projects

Many state and local libraries will be sites of second-day issue ceremonies for the Library's commemorative stamp, which will be issued by the U.S. Postal Service on April 24, 2000, the Library's 200th birthday (**www.loc.gov/bicentennial**). Working with the Architect of the Capitol, the Library is making plans to add the state seals of Alaska and Hawaii (the only states not represented) to the interior windows surrounding the Jefferson Building's Main Reading Room. Finally, state and local history collections are being digitized and made available on American Memory. Examples include first-person narratives of California's early years, northern California folk music from the 1930s, and books and local history materials from Michigan, Minnesota and Wisconsin, ca. 1820-1910.

The State Exhibitions and Their Catalogs, 1945-1972

In 1945 Librarian Evans launched an ambitious series of exhibitions commemorating anniversaries in the histories of various states. Twenty-six states were honored, from the 1945 exhibition celebrating the centennial of Florida's admission to the Union to the exhibition in 1972 that marked the sesquicentennial of Missouri's statehood. Each exhibition drew primarily on the Library's collections and was a selective snapshot and subject guide to the Library's book, manuscript and pictorial materials about the state or territory. For each, the Library produced an illustrated catalog. The 26 catalogs vary in format and often include speeches presented at the exhibition's opening by members of Congress, historians or, in one instance, a Supreme Court Justice (William O. Douglas of Washington state). Several also include portfolios of historical photographs from the Library's collections that were the basis for traveling exhibitions in the state.

Evans saw the exhibitions and their catalogs as an opportunity to share the Library's American holdings with the nation. The catalogs became unique and permanent guides to a state's history, combining short historical explanations with reproductions of original source material. Evans hoped the state exhibitions project would help Americans "come to know what is ours, and what we may become."

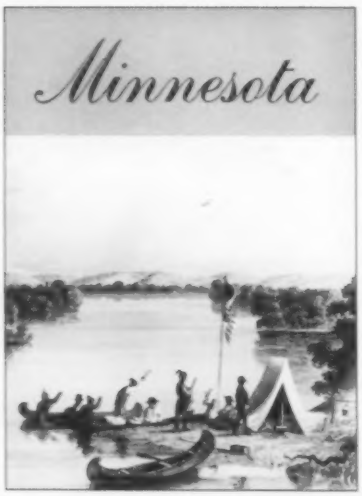


The handsome Florida and California exhibition catalogs, published by the Library in 1945 and 1949, respectively

The Center for the Book's State Program and Projects

Today there are 36 affiliated state centers, each working with the Center for the Book in the Library of Congress to promote that state's literary heritage and its libraries. Principal state projects include book fairs, book and author awards, summer reading programs and databases with information about a state's authors and forthcoming book and author events.

In 1992 the Center for the Book received a major grant from the Lila Wallace-Reader's Digest Fund for a "Literary Heritage of the States" project that included a traveling exhibition, public programming about literary heritage in 20 states and the creation to date



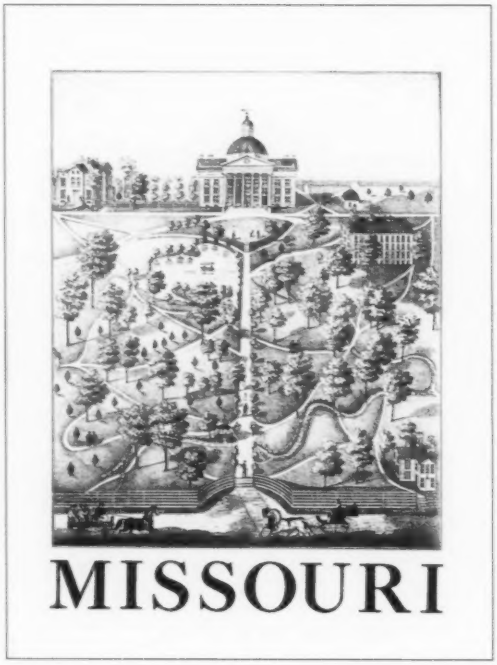
of 11 state or local literary maps. These maps have been added the Library of Congress's collections and are included in the new book *Language of the Land: The Library of Congress Book of Literary Maps*. The volume was supported in part by the Lila Wallace-Reader's Digest grant.

"Uncle Sam in the Oregon Country," a 30-panel traveling exhibition featuring Library of Congress holdings regarding Oregon's history and culture, was developed in 1989-1990. One of the Center for the Book's first state projects, it is about to become available on the Library's Web site. Most of the materials are being digitized for a new Library of Congress project that highlights the "meeting" of the U.S. and Russian frontiers in the 19th century.

The Montana Heritage Project

Launched in 1995 by the Library's American Folklife Center with funding from the Liz Claiborne and Art Ortenberg Foundation, the Montana Heritage project stimulates Montana high school students to learn about their communities and cultural heritage. School-based documentation projects include the use of primary sources in field work and oral history interviews, and student research projects that are shared with the community. Thus far, 10 Montana communities (Bigfork, Chester, Columbus, Corvallis, Fort Benton, Libby, Roundup, St. Ignatius, Simms and Townsend) have participated. ◆

Mr. Cole is director of the Center for the Book.



State exhibtion catalogs for Michigan (1955), Minnesota (1949), Oregon (1948), Wisconsin (1948) and Missouri (1972) highlighted the Library's book, manuscript and pictorial holdings about each state.

The Gold Rush

California Historian Captivates Library Audience

BY JOHN Y. COLE

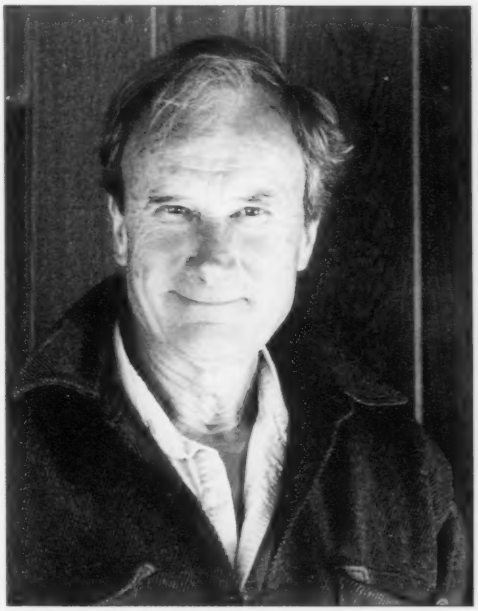
Speaking without notes, historian J.S. "Jim" Holliday celebrated his 75th birthday with an impassioned "Books & Beyond" talk at the Library on June 10 about his favorite topic: how the 1849 gold rush shaped the state of California.

Mr. Holliday's animated and entertaining presentation, sponsored by the Center for the Book, marked the publication of his second book, *Rush for Riches and the Making of California* (Oakland Museum and the University of California Press, 1999).

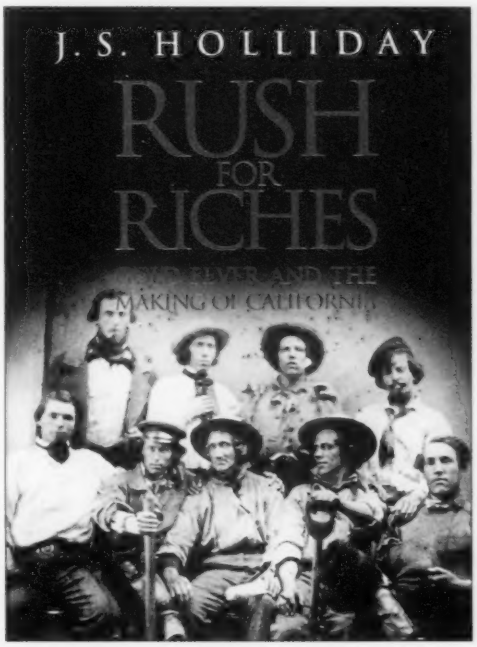
Mr. Holliday has devoted more than 50 years to studying, writing about and lecturing on the California gold rush and its consequences. He is director emeritus of the California Historical Society, former director of the Oakland Museum of California and was one of several historians featured in Ken Burns's television documentary series "The West."

Mr. Holliday has shared his scholarly immersion in the gold rush and his mastery of its source materials, especially personal diaries, maps, manuscripts and photographs, through two books: *Rush for Riches* and *The World Rushed In: The California Gold Rush Experience: An Eyewitness Account of a Nation Headed West*. Published by Simon and Schuster in 1981, *The World Rushed In* became a classic and is still in print. Thanks largely to Mr. Holliday's forceful and clear narrative style, it appears that *Rush for Riches* is on its way to the same status. His books and his presentations, as the audience learned, emphasize storytelling and drama.

In *Rush for Riches*, the author vividly follows the gold rush story from 1849 through the "free-for-all" decades of the 1860s and '70s to the climactic year of 1884, when the U.S. District Court in San Francisco shut down hydraulic mining operations in the tributaries of the Yuba River. A key theme is how "the dream of California" and its (often fulfilled) expectations of sudden wealth "became the American dream." This story of California's 19th century emergence and its effect on the nation is illustrated through daguerreotypes, photographs, paintings, broadsides and maps, 100 of which are in full color. *Rush for Riches* is a companion volume to the exhibition "Gold Fever!" developed by the Oakland Museum as part of the celebration of the sesquicentennial of the California gold rush.



Author J.S. Holliday and his most recent work, *Rush for Riches*



Mr. Holliday's talk at the Library took place 50 years after the Library of Congress, through its own exhibition, celebrated the centennial of the gold rush and the adoption of California's first constitution in 1849. That exhibition and the opening night lecture on Nov. 12, 1949, by historian Carl Wheat were part of the Library's state exhibitions program inaugurated by Librarian of Congress Luther H. Evans (see p. 157).

The exhibition featured items from the Library's collections, supplemented by documents from the National Archives and the National Gallery of Art, and many photographs from schools and other institutions in California. The 97-page exhibition catalog and Wheat's talk, "The First 100 Years of Yankee California," were published separately by the Library. ◆

Mr. Cole is director of the Center for the Book.

Among the sheet music selections on the Library's Web site are "Little Old Cabin in the Lane" by Will. S. Hays and "He Always Came Home to Tea" by W.M. Lutz-Angelo.

'Music for the Nation'

Musical Americana from the 1870s Available On-Line

BY SUSAN MANUS

Users were saying "bravo" about the Library's digitized sheet music collection even as the Music Division and the National Digital Library recently added a new audio feature.

"The 'Music for the Nation' site from the Library of Congress marks a new and wondrous era in making research materials available for studying American music. That I can sit in my living room and survey on-line a large amount of the sacred and secular music published during the 1870s in this country is simply miraculous," said frequent user Lee Orr, chair and professor of music history at Georgia State University.

The "Music for the Nation — American Sheet Music, 1870-1885" site became available in October at the Library's American Memory Web site, **www.loc.gov**. The site has been augmented to include audio samples and expanded historical narratives. The 1870-1885 portion is the first of several installments of sheet music from the 1800s planned for digitization.

Audio Feature

The newest feature of the site consists of audio samples of selected items, found under the heading "In Performance — Choral Works from the Collection." For this, 12 pieces were selected that best represent the four-part choral writing of the 1870s. Some of these, such as "Grandfather's Clock," by Henry C. Work, and, "Oh, Dem Golden Slippers," by James A. Bland, are noted by music scholars as the 'greatest hits' of the era.

A chorus of Library of Congress staffers came together as the "Music for the Nation Singers" to record these items exclusively for the on-line presentation. The director for the recording, Library Music Specialist Robert Saladini, had "envisioned a group of singers standing around a piano in the 1870s and just having fun singing popular music of the period. ... I wanted a somewhat unrehearsed, informal sound for the audio clips."

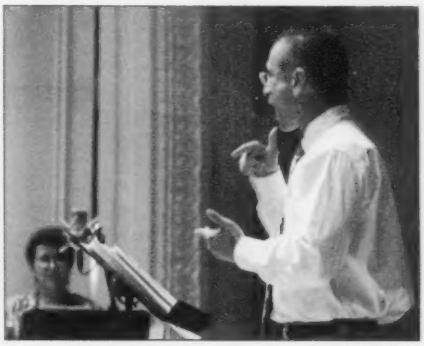
Each audio selection is linked directly to the corresponding bibliographic record, which can, in turn, provide access to the music itself, enabling a listener to follow along with the sheet music images. Listeners can hear the pieces using any of three audio formats.

The Project

The massive project to digitize most of the 19th century collection of sheet music was undertaken by the Music Division in conjunction with the National Digital Library (NDL) Program.

This initial release consists of approximately 22,000 selections of sheet music from the 1870s and includes not only popular songs, but also piano, choral and instrumental music. These items originally came to the Library as part of the requirement that copyright applications be accompanied by two copies of an item. Subsequently, the regular deposits of musical compositions grew to become a substantial portion of the Library's musical holdings. The large number of deposits can now serve as a study of American musical

N. Alicia Byers



N. Alicia Byers

Library staffers gathered in the Coolidge Auditorium to record selections for the sheet music Web site. Library Music Specialist Robert Saladini conducted.

trends for any given era and represent a comprehensive view of the range of music that was published in America.

The Site

The first of the Library's digitized collections to consist entirely of sheet music, "Music for the Nation" provides a close look at musical Americana in the post-Civil War period. The site currently features complete page images for each selection of sheet music, as well as extensive historical background material on music in the 1870s, written by Library Music Specialist Wayne Shirley. Mr. Shirley, a scholar who specializes in American music, provided a cultural context for the music in the narrative "A Decade of American Music," which can be accessed from the home page. The subjects discussed in these essays include popular themes for songs, ethnic songs, religious and devotional music, and instrumental music. Mr. Shirley also categorized hundreds of the collection titles by subject, which are accessible by links in the narrative. The complete list of works can also be searched by subject, title or composer, with audio performances included for selected items.

History

In the 1870s sheet music was a popular commodity. Before the era of radio and recorded sound, owning the sheet music itself was often the only way for people to become familiar with their favorite pieces.

Musically, the 1870s represented a time of transition. Stephen Foster had died in 1864, and the music of Tin Pan Alley would not emerge until the 1890s. Popular subjects for 1870s songs included presidential elections, the centennial of American independence, celebrities, technological advances and temperance, as well as the timeless subjects of home, mother, love and death. For example, a search using the word "mother" resulted in 244 "hits," revealing the popularity of that subject in the 1870s.

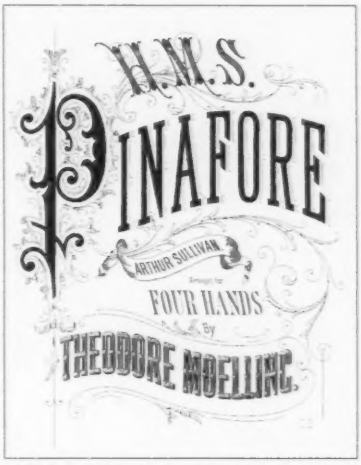
John Philip Sousa started publishing songs during this decade, although the more famous works that would earn him the title "The March King" were written starting in the late 1880s.

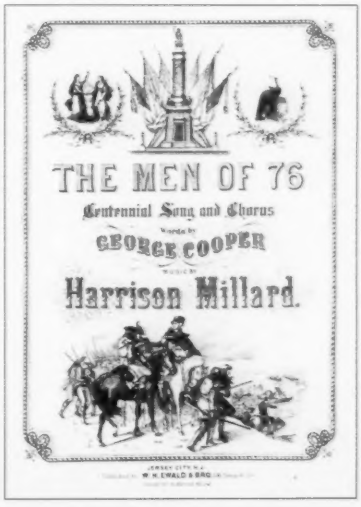
James Bland, the first prominent African American songwriter, known for his "Carry Me Back to Old Virginny," was also an active composer in this decade. Other notable and widely published song composers of this era were C.A. White, H.P. Danks, Thomas Westendorf, George Persley and David Braham.

Solo piano music, mostly in the form of marches and dances, represents one of the largest categories in this collection. Mr. Shirley observed that around this time, "there was a great increase in the publishing of 'easy' piano literature for amateur and student players and also lots of piano four-hand arrangements."

While the majority of the music published in 1870s America was by American composers, much European music was also published in the United States as well. Most of this music is operatic in origin, and French and

continued on 167





"H.M.S. Pinafore" by Arthur Sullivan, arr. for piano four hands; "Men of '76" by Harrison Millard

'Frontiers of the Mind'

Symposium Looks to the Future

Following is Part 1 of two articles that will cover events from the Library's first Bicentennial symposium. Part 1 reports on the first day of the conference, June 15; part 2 will report next month on the June 16 and June 17 proceedings. The symposium was made possible through the generosity of the American Academy of Achievement and the Heinz Foundation.

BY GUY LAMOLINARA

The turn of a century inevitably conjures thoughts of the past and the future.

The turn of the 20th century was no exception. In 1904, in St. Louis, the Congress of Arts and Letters, as part of the Universal Exposition, held a conference on the achievements of the 19th century and what might be in store for the next.

This meeting of the minds was the inspiration for a June 15-17 symposium at the Library, "Frontiers of the Mind in the 21st Century," in which some 50 scholars representing 24 fields of knowledge discussed the most important accomplishments in the current century while making some predictions for the 21st.

This first symposium, part of a series of symposia and other events celebrating the bicentennial of the Library of Congress, was open to anyone with sufficient intellectual curiosity either to walk to the Jefferson Building's Coolidge Auditorium or listen to a "cybercast" on the Library's Web site at **www.connectlive.com/events/libraryofcongress** (the proceedings are available on-line through the end of 1999 and the final texts will be available in print and on-line at a later date).

According to Dr. Billington, the symposium, was "an echo, in a slightly different form, of a conference that Congress had asked the Library of Congress to organize as an assessment of where knowledge had been in the 19th century and what the frontiers of knowledge might be in the 20th.

"It is thus appropriate that this symposium opens our series of events celebrating the Library as the oldest federal cultural institution," whose 200th birthday is April 24, 2000.

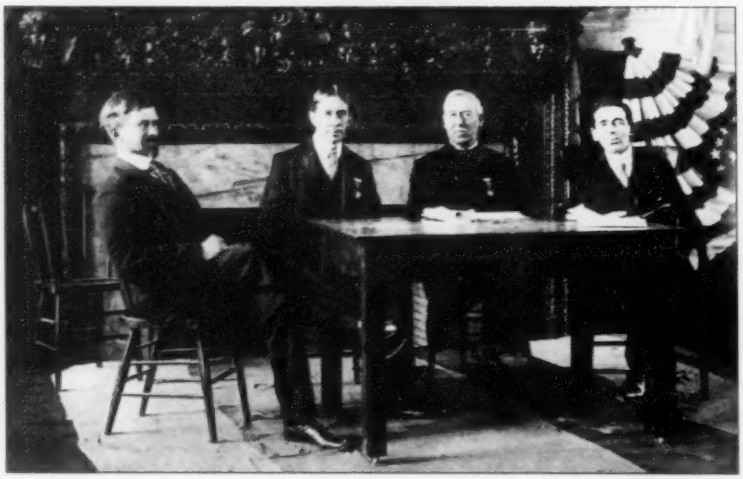
Daniel J. Boorstin, Librarian of Congress Emeritus, next spoke about "the inspired theme of this conference: the convergence of the past and the future, which is the theme of any great library and which reveals a magic ambivalence in the monuments of the past and the beacons of the future."

Prosser Gifford, the Library's director of scholarly programs, explained how the conference would proceed and admitted that many people would have favorite topics that were not included because not all areas of knowledge could possibly be explored in three days, but he hoped that "we will concentrate on those we have included." He noted that the sessions of the symposium were organized so that "disciplines that have something to say to each other" could do so.

Bookplate from the proceedings of the turn-of-the-century conference that inspired "Frontiers."

Rep. Vernon J. Ehlers (R-Mich.), who serves on the joint committee on the Library of Congress and has been a strong supporter of the institution's electronic initiatives, remarked on the "danger" in making predictions. "As [the physicist] Neils Bohr said, 'It is very difficult to make predictions, especially about the future,'" for they are often wrong. Yet, "the entire world will benefit from the ideas presented here."

Dr. Billington then introduced the chair of the June 15 morning session, Bruce Alberts, president of the National Academy of Sciences. Mr.

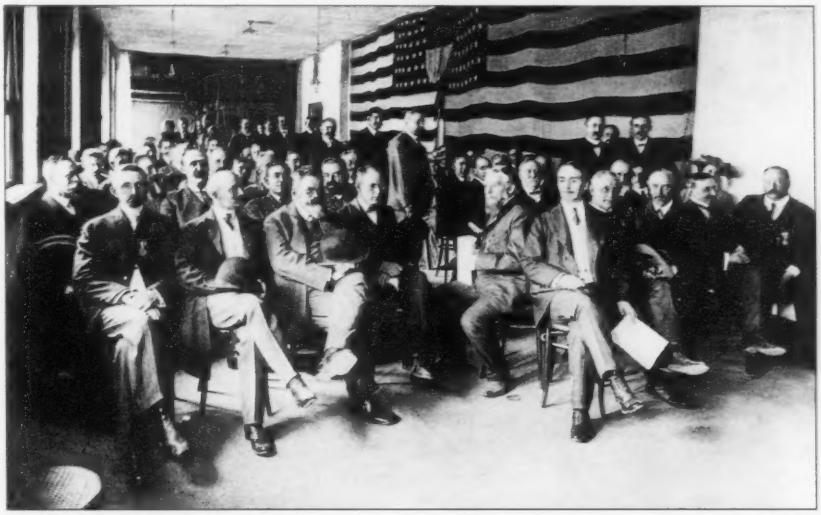


From the 1904 Congress of Arts and Letters, Edward Bourne of Yale University, Charles Colby of McGill University, Rep. James Perkins and John Bury of Cambridge University.

Alberts remarked on the "impossible" nature of the task: trying to summarize in 15 minutes — the time the principal presenters were given to make their points — all of the most important achievements of many disciplines in the past century while looking to possible achievements in the future. He was willing to predict, however, that "the discoveries, as remarkable as they have been in this century, will be even more so in the next."

Given the task of summarizing developments in cosmology was Martin J. Rees of Cambridge University in England and Astronomer Royal of Great Britain. Mr. Rees discussed astronomy as an evolutionary science, akin to the theories of Darwin, but he spoke primarily about the discovery of "black holes" and the origins of the universe itself as being among the century's most important scientific advances.

"There are three great frontiers in science," he said. "The very big, the very small and the very complex. Cosmology involves them all. ... Its aim is to understand how a simple fireball evolved over 10 to 15 billion years into the complex cosmic habitat we find around us. How on at least one planet around one star creatures evolved able to wonder about it all."



A group of the "many famous lecturers" at the International Congress of Arts and Sciences in 1904.

Pat Fisher

Among the speakers at the "Frontiers of the Mind" symposium were (front row), Pierre Manent, Michael Fishbane, Mary Douglas, David Baltimore, Kwabena Nketia, Judith Brown, Martin Rees, Mohammed Arkoun, Michael Monastyrsky, Laura Nader and Daniel Bell; (back row) Vyacheslav Ivanov, Michael Woodford, Bruce Alberts, Jerome Friedman, Eric Lander, Marc Davis, Jonathan Spence, Prosser Gifford, Bert Bolin, Steven Pinker, Nils Hasselmo, Gerald Edelman, Leon Lederman, Neil Smelser, Shlomo Aviner, Wallace Broecker and Charles Rosen.

Marc Davis

Marc Davis from the University of California at Berkeley explained, as commentator, the technical ways in which we had gained the startling insights into the nature of very distant, and hence very early, light in the universe. His remarks demonstrated, as became apparent again and again in the conference, the cooperative competition between theory and observation in astronomy, or theory and experiment in many other sciences.

Physicist Leon M. Lederman of the Illinois Institute of Technology focused on the "very small." He described "six major revolutions" of physics going back not just to the beginning of the current century but to the late 17th:

• Isaac Newton's 1687 *Principia Mathematica*, whose "impact rivals any single body of work in the history of mankind. From it flowed a succession of profound changes in human thought and capabilities. ... His deepest impact was the recognition of how orderly the world was and that this order could be understood and used."

Fermilab

Leon Lederman

• Electromagnetic theory, in which the nature and behavior of things electrical "were unified into one comprehensive theory. That so huge a variety of phenomena could be described by a few beautiful equations," set forth in the 19th century, "furthered the idea that the world was indeed knowable."

• The "conquest of the atom," between 1910 and 1930 gave rise to quantum mechanics, which "gave us a unified and comprehensive command of the atomic world. ... and it was profitable," he said, referring to how this discovery made it possible for the computer revolution.

• "At about the same time, Einstein and others were giving us a new view of the cosmos and a new and unified view of the nature of time and space. ... The mind could now reach to the edges of the universe."

• In the 1930s "came the assault on the nucleus, occupying only a millionth of a billionth of the volume of the atom. ... Radioactivity was understood for its power and peril."

• The 1960s "witnessed the beginnings of a new organization of the stuff from which everything is made." Then the so-called Standard Model of the 1980s provided "a concise summary of everything [in physics] that has been discovered since the discovery of the electron in 1897.

Mr. Lederman concluded that "all six revolutions began as abstract studies whose implications for society were concealed in distant futures. In each new phase, a new piece of reality was revealed."

Jerome Friedman of the Massachusetts Institute of Technology again emphasized in his comments the complex relationships in physics between theories, the most advanced of which are not subject to experimental verification, and experiments, which sometimes result in observations requiring reconceptualization of theory.

Phillip Griffiths, a mathematician who heads the Institute of Advanced Study at Princeton University, began by backing up Mr. Gifford's emphasis on the importance of various fields of knowledge being able to "talk to each other."

Randall Hagadorn

Phillip Griffiths

"One of the great discoveries of the 20th century," said Mr. Griffiths, has been that different kinds of scientific knowledge, including mathematics, are strongly interrelated. This network of knowledge can be seen as a vast set of principles and relationships that extends from invisible atomic particles to the vast biological and social systems of the earth."

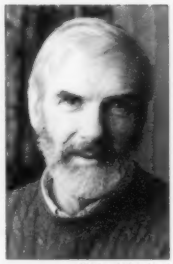
Mr. Griffiths, like Mr. Alberts of the National Academy of Sciences, also spoke to the "impossibility" of his job: "The 20th century has been a fertile time for the resolution of longstanding problems such as Fermat's Last Theorem and for a wealth of accomplishments that would require at least an encyclopedia to describe."

Michael Monastyrsky

As commentator, Michael Monastyrsky of the Institute of Theoretical and Experimental Physics in Moscow spoke insightfully about the mistaken predictions of great mathematicians of the past. He too emphasized that progress in mathematics is made by solving difficult concrete problems leading to the creation of deep generalized structures. He spoke of topology as the science of the 20th century and related its development to the interruptions of mathematical continuity occasioned by the two world wars of 1914-18 and 1939-45.

Mr. Monastyrsky concluded the morning session. That afternoon, Nils Hasselmo, president of the Association of American Universities, thanked the Library for providing him the opportunity to "wrestle with these enormously important questions."

Jonathan D. Spence of Yale University, whose topic was "History and Politics," told how "once-accepted views" of the relationship between science and history laid out in 1904 "have all proved to be erroneous or harmful."

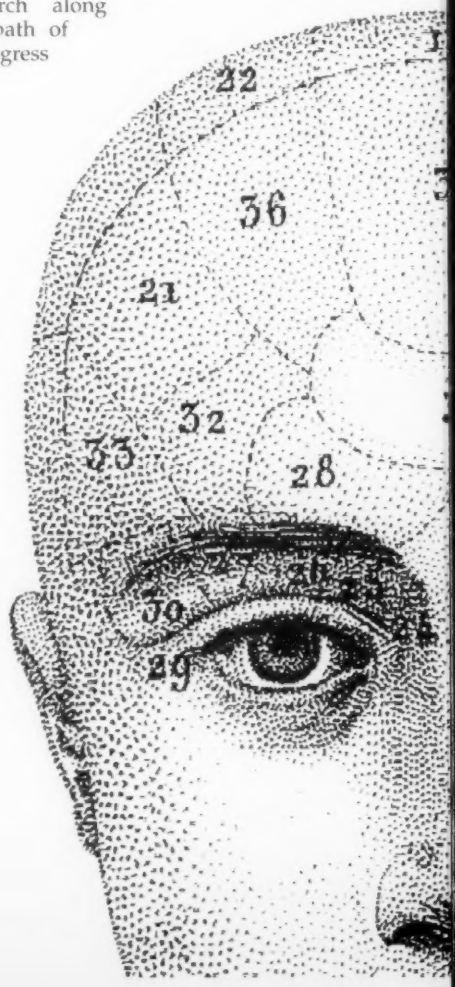


Michael Marsland

Jonathan Spence

"Those views as originally formulated are now seen as having reflected little more than the self-congratulatory stance of a white male Protestant elite, raised in a highly restricted cultural and social setting. ...

"Science does not reveal a cumulative rise of wisdom and certainty, but rather revealed itself as the contriver of unparalleled forces of destruction that affect every individual. ... The continuous march along a path of progress



Judith Brown

was patently untrue, as one observed entire populations sliding back into poverty and degradation, while others exploited their raw power in even crasser ways," Mr. Spence observed.

Judith Brown of Oxford University commented principally on two of the themes that Jonathan Spence had mentioned concerning 20th century history — the increasing integration into political history of non-Western civilizations, such as those of China and India, and the growing presence and voice of women throughout history and as historians.

Emmanuel Le Roy Ladurie of the Collège de France was unable to attend the conference. The argument of his paper on the "renewal of the historian's craft during the 20th century" was presented by Thomas Hughes of the University of Pennsylvania.

Thomas Hughes

The French historian Marc Bloch "was one of those great historians who diverted the attention of our colleagues from the consideration of short-term events to structures [of] long duration and the flow of profound development."

In his comments, Mr. Hughes emphasized that Bloch, although best known for his work on early modern Europe, also attended to the 20th century. Mr. Hughes pointed to the history of the man-made environment and the history of technology as two additional aspects of social history in this century that required emphasis.

Contrary to the sentiments of many of the other presenters who lamented the fact that there was not enough time to cover their subjects in so short a space, Pierre Manent of the École des Hautes Études en Sciences Sociales in Paris said he was confronted "with an unexpected difficulty: not an overflowing wealth of materials, but, on the contrary, a singular dearth of them."

"Our century has witnessed the disappearance ... of political philosophy. ... certainly no Hegel, no Marx, even no Comte has lived in our century, able to convey to the few and the many alike the powerful vision of our social and political statics and dynamics."

Mr. Manent continued that totalitarianism, the *"experimentum crucis"* of political philosophy of the 20th century, "radically tested" this philosophy, and it failed. "The mere fact that such terrible enterprises could arise was proof that no rational and humane understanding of modern political circumstances had developed and taken root in Europe. ...

"Political philosophy was not nearly able to give a satisfactory account of totalitarianism during and even after the fact. This time the owl of Minerva could not take its flight," said Mr. Manent. His paper concluded with a trenchant analysis of the necessity for continually reconstructing democracy.

Shlomo Avineri of Hebrew University developed the differences between totalitarianisms: the failed ideology of Marx articulated goals of social equality it could never reach, whereas the achieved aims of Nazism had no such ideals. Murderous barbarities affecting millions of people were committed in the name of both, but they should not for that reason be thought synonymous.

The final three speakers of the day discussed genetics, neurobiology and psychology, which, according to session chair Rita R. Colwell, director of the National Science Foundation, have experienced an "unprecedented convergence" in their recent findings.

Eric S. Lander of the Massachusetts Institute of Technology said that fulfilling one goal of the symposium, assessing the achievements of the 20th century — in genetics in this case — would be "simple," given the fact that "all scientific knowledge about genetics is a product of the 20th century." He explained that although Gregor Mendel "planted the seeds of genetics" in 1865, his discoveries lay dormant until the beginning of the current century.

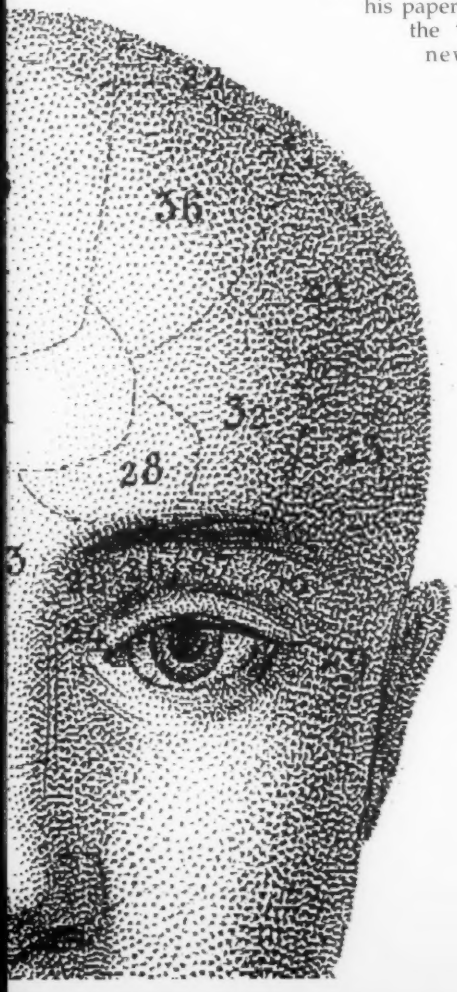
In regard to the symposium's other goal, forecasting advances, that would be "foolhardy," said Mr. Lander. Instead, he chose to describe the agenda for genetics in the 21st century "as it appears from the vantage point of 1999."

Completing "biology's periodic table" — mapping the roughly 6,000 genes, is a job that still requires much work. But once that goal is achieved, it will "become routine to characterize species by sequencing their complete genomes." Not only will this ability provide vast potential for understanding disease, but it will also have the potential to explain evolutionary history — of great interest to anthropologists. Genetic variants can be used to track population migrations.

Bob Paz

David Baltimore

David Baltimore, president of the California Institute of Technology, commented upon both the therapeutic hopes and the ethical dilemmas inherent in a more complete knowledge of the human genome. It is difficult to



Gerald Fischbach

predict and difficult to be wholly sanguine about the uses to which scientific knowledge may be put in the coming century.

In the field of neurobiology, according to Gerald D. Fischbach of the National Institutes of Health, it will be important to discover how proteins, genes and neurons work together. For example, "It is naive to think that one neural circuit and only one can accomplish a particular task. ... Once we know how things work alone, we must determine how they work together."

Mr. Fischbach predicted that "as this level of analysis advances, distinctions between neurological sciences and psychiatry will disappear, as they will be seen as different ways of describing the same phenomena."

Gerald Edelman of the Scripps Research Institute focused on what he regards as the greatest challenge of neuroscience: "understanding the neural basis of consciousness." He views this as a biological challenge equivalent to that faced by physics at the beginning of the century. "With consciousness, subjectivity is the subject," he said.

Gerald Edelman

Day 1 concluded with remarks by Steven Pinker of the Massachusetts Institute of Technology and Paula Tallal of Rutgers University. Mr. Pinker's principal prediction is that psychology "will be instrumental in completing the unification of human knowledge, the phenomenon dubbed 'consilience.' ... This will happen in three new disciplines at the intersection of psychology and biology":

Donna Coveney

Stephen Pinker

Cognitive neuroscience will study the relation of cognitive and emotional processes to the activities of the brain.

Evolutionary psychology will seek to relate adaptive pressures to mental and ultimately neural processes of cognition and emotion, "and therefore can sometimes identify common psychological ... emotions and thought patterns across cultures even when behavior differs.

Dennis Connors Photography

Paula Tallal

Social psychology, which will study how the nature of a relationship can be used to predict interreactions.

Mr. Pinker said it would be "foolish" to predict that "this blessed unification will happen any time soon," but when it does, a scientific understanding of human nature may be achieved.

Ms. Colwell brought the day's activities to a close by quoting a person whom "some consider the greatest philosopher of all time: Yogi Berra.

"It's very hard to make predictions, especially about the future."

Perhaps, to borrow Mr. Gifford's words, even sports and science "have something to say to each other." ◆

Swann Foundation Fellowships Awarded

The Caroline and Erwin Swann Foundation for Caricature and Cartoon, administered by the Library of Congress, has selected Stephen Kercher, a Ph.D. candidate in history and American studies from Indiana University, to receive its 1999-2000 Swann Foundation Fellowship.

Mr. Kercher's dissertation, *The Limits of Irreverence: Irony and Satire in American Culture, 1950-1964*, explores American cartooning during the Cold War era and includes an analysis of the work of such luminaries as Herblock, Walt Kelly, Bill Mauldin, Al Capp and Robert Osborn. The Library holds the largest collection of American political prints and drawings in the world, including original works by all of these cartoonists and many of their contemporaries.

In the interest of increasing awareness and extending documentation of Library of Congress collections, Mr. Kercher is required to make use of the Library's collections, be in residence for at least two weeks during the award period and deliver a public lecture on his work in progress at that time.

The overall quality of submissions so impressed the Swann Foundation Board's Fellowship Committee that the members decided to offer two smaller stipends, one to Sarah F. Meng, a Ph.D. candidate in art history at Case Western Reserve University, for her dissertation, *Caricature and Artistic Identity: Peggy Bacon*, and the other to Sarah Parsons, a Ph.D. candidate in art history at the University of California at Santa Barbara, for her dissertation, *The Arts of Abolition: Enlightenment, Agitation and Representation in Britain, 1765-1807*.

New York advertising executive Erwin Swann (1906-1973) established the Swann Foundation for Caricature and Cartoon in 1967. An avid collector, Swann assembled a large group of original drawings by 400 artists, spanning two centuries, which his estate bequeathed to the Library of Congress in the 1970s. Mr. Swann's original purpose was to compile a collection of original drawings by significant humorous and satiric artists and to encourage the study of original cartoon and caricature drawings as works of art.

The foundation's support of research and academic publication is carried out in part through a program of fellowships. The Swann Foundation awards one fellowship annually (with a stipend of $15,000) to assist ongoing scholarly research and writing projects in the field of caricature and cartoon. The Caroline and Erwin Swann Foundation for Caricature and Cartoon is guided by an advisory board composed of scholars, collectors, cartoonists and Library of Congress staff members. Its activities support the study, interpretation, preservation and appreciation of original works of humorous and satiric art by graphic artists from around the world. Applications for the academic year 2000-2001 are due on Feb. 15, 2000.

More information on the fellowships is available through the Swann Foundation Web page: **www.loc.gov/rr/print/swann/swannhome.html**, by e-mail: swann@loc.gov, or by calling Sara Duke at (202) 707-9115. ◆

German operettas were particularly popular. Operatic literature was often transcribed into dance music as in, for example, the "Carmen Quadrille."

Significance Beyond Music

The subjects that the American people chose for their songs during this era often illuminated the concerns of the time, as evidenced by such titles as J.M. Kieffer's "Remember the Poor," and J.E. Magruder's "The Drunkard's Daughter." A highly sentimental era, many songs addressed these and other social concerns, such as the death of children, a subject that was particularly prominent among the songs of the early 1870s. Mr. Shirley commented that "this collection is extremely useful for people researching the sociology of the period. ... There are lots of songs about orphaned children, for example, which accurately reflected the real conditions of the time."

Major historical events such as presidential elections, the great Chicago fire and new technology such as the telephone and electricity were also well represented as song subjects. Patriotic events, including the 1876 American centennial, were the subject of songs such as "The Men of '76" by Harrison Millard, who wrote it to pay homage to the soldiers of the Revolutionary War. This sheet music, like many others in the collection, has an elaborate cover illustration.

Technical Background

The collection was scanned from 35mm roll microfilm originally produced by the Library's Photoduplication Service to preserve these materials for the Music Division. Morgan Cundiff, NDL project leader for the Web site, explained: "Though the Library still possesses the original paper documents, we decided to scan from the microfilm because of the possibility of far greater efficiency and speed in the scanning process. This approach yielded a legible copy of the printed music, while making it possible to digitize a large volume of material."

The entire microfilm collection from the 1870-1885 period consists of 441 reels. This first release from the 1870s includes approximately 150,000 images (22,000 items), which appear on a total of 204 reels of microfilm.

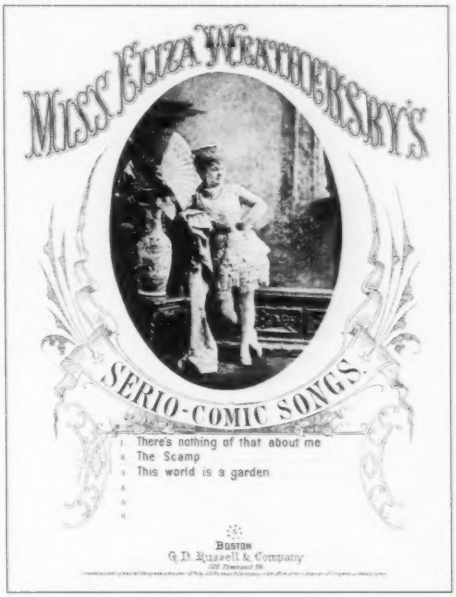
These documents were scanned as bitonal TIFF images, with many of the highly illustrated covers scanned as JPEG File Interchange Format (JFIF) images. Further technical information about the scanning process can be found at the Web site under "Digitizing the Collection."

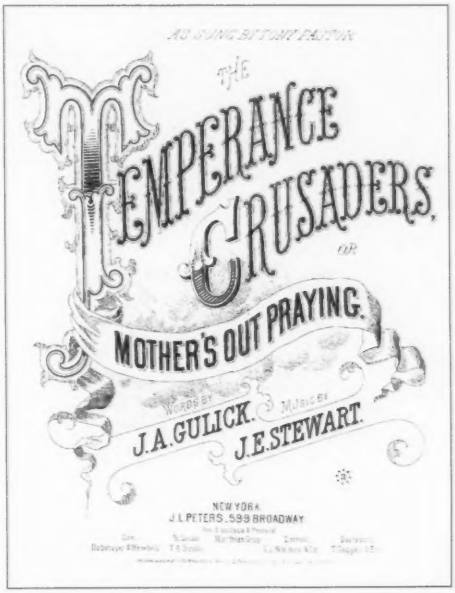
Varied Uses

There are many uses, both casual and academic, for the on-line collection. According to Mr. Shirley, "This site becomes particularly useful if someone has an interest in performing popular music of the period. For example, this would be a great resource if you were doing a play set in that era and needed to find music for the production."

Members of the academic community are reporting that the collection of musical Americana is a useful research tool. Joan Catoni Conlon, director of Graduate Choral Research at the University of Colorado in Boulder, says "The site is both practical and didactic. ... It's been great for the students to have easy access to this part of their cultural heritage." She added that one of her students used this as the centerpiece of a presentation.

The site can be used to search on specific subjects, by title or by author.





"The Scamp" by Lance Major; "Temperance Crusaders" by J.E. Stewart

To date, the statistics indicate significant overall use of this collection. So far, more than 200,000 "hits" have been related to this collection.

The next installment of "Music for the Nation" will feature the remainder of this collection of copyright deposits covering the years 1880-85, and is slated for release this fall. Expected future installments will be added from the copyright deposits of the years 1820-1860. ◆

Ms. Manus is a music specialist with the National Digital Library Program.

Jefferson and the Declaration

Updated Work Studies Evolution of Historic Text

By GERARD W. GAWALT

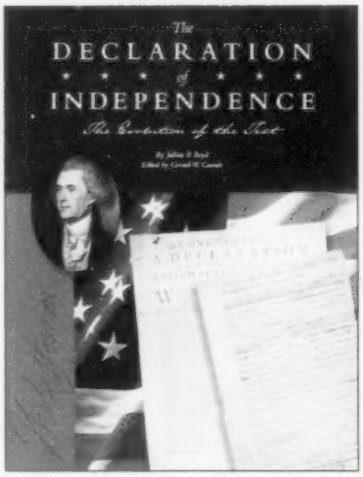
Settled in his second-floor lodgings at Jacob Graff's house on Seventh and Market streets in Philadelphia, Thomas Jefferson set out to apply his knowledge about individual freedom, natural order and British oppression to the writing of a Declaration of Independence.

Had Jefferson known how important this document would become, he undoubtedly would have been more careful in preserving the precursor documents involved in its writing. As it is, historians are left to ponder the small paper trail that led to this defining moment in U.S. history.

A junior delegate from the self-proclaimed state of Virginia, Jefferson would have preferred in June 1776 to return to Williamsburg to help write the state's new constitution. But following the introduction of Virginia's resolutions calling for an independent United States, the Continental Congress, anticipating a favorable vote, appointed a committee of five delegates — Jefferson, John Adams, Roger Sherman, Robert Livingston and Benjamin Franklin — to prepare a Declaration of Independence for Congress.

Jefferson was not the youngest member of the committee; that was Livingston. Nor was he the oldest; that was Franklin. Nor was he the most experienced revolutionary penman; that was Adams, who had written many revolutionary essays and state papers, including the *Novanglus* essays and *Thoughts on Government*. Jefferson would not even have been on the committee if Richard Henry Lee had not pulled senior rank and returned to Virginia to work on the state constitution. But Jefferson was from the key state of Virginia, and he had a natural felicity of writing.

Jefferson was assigned to draft the document either by the committee, by Adams or by Congress



— another question often debated by historians.

Drawing on earlier writings, including George Mason's Virginia Declaration of Rights, his own drafts of the Virginia Constitution and *Summary View of the Rights of British Americans*, Jefferson produced in just a few days the first, or composition draft, of the Declaration of Independence. He then made a clean, or "fair," copy of the composition document, which became the basis of the document labeled by Jefferson many years later as "Independence-Declaration original Rough draught" ("draft").

Both the fragment and the draft are considered "Top Treasures" of the Library and are on view through Sept. 4 in the "American Treasures of the Library of Congress" exhibition in the Thomas Jefferson Building. (For exhibition information, call (202) 707-3834. The documents are also available on the Library's Web site at **www.loc.gov**.)

In June, the Library (with a generous grant from the Daniel J. Boorstin Fund) and the Thomas Jefferson Memorial Foundation reissued an updated edition of Julian Boyd's 1943 Library of Congress publication, *The Evolution of the Text of the Declaration of Independence* (pictured above), edited by the author of this article. Readers can examine color photographs of all of the variant drafts and copies of the

continued on page 170

An analysis of the text of the fragment (facing page) reveals the process of textual preparation of the Declaration of Independence:

- Half of the first line of text after "in po[wer]" is missing along the broken top edge of the manuscript.
- Benjamin Franklin, examining the text after Jefferson wrote it, deleted the phrase "deluge us in blood," replacing it with the words "destroy us," which were the words first written by Jefferson in lines two and three of the draft.
- The phrase "in a separate state" in line 11 was first changed to "separately" by Jefferson in the draft and subsequently to "apart from them" in both the fragment and the draft. John Adams's copy was made before the interdelineation of "apart from them."
- In line 12 Jefferson changed the word "pronounces" to "denounces" and the phrase "everlasting Adieu" to "eternal separation" in both the fragment and the draft. Adams also made his copy after these changes were completed by Jefferson. The alterations in lines 11 and 12 indicate that Jefferson continued to edit the Declaration even as he made his fair copy.
- Lines 13 and 14 were interlined into the text of the paragraph above. In order to focus attention on the transgressions of the King and not the British people, Congress later deleted this entire paragraph from the Declaration of Independence, retaining only the phrase "acquiesce in the necessity, which denounces our separation" in lines 11 and 12.

Although the fragment is small, it reveals just how diligently Jefferson labored over the writing of the Declaration. Moreover, the fragment, when viewed in conjunction with Jefferson's all-encompassing "original Rough draught," reinforces the historical conclusion that the Declaration of Independence was not easily nor individually achieved, but sprang from many revolutionary ideas and was the cooperative effort of many revolutionary leaders. — GWG

Jefferson's Exact Words and Deletions: Composition Draft of the Declaration

re-established them in po[wer]... <this conduct and> at this very time too, they are permitting their <sovereign> chief magistrate to send over not only soldiers of our <own> common blood but Scotch & foreign mercenaries to <destroy us> invade and deluge us in blood. <this is too much to be borne even by relations. enough then be it to say, we are now done with them.> these facts have given the last stab to agonizing affection, & manly spirit bids us to renounce for ever these unfeeling brethren! we must endeavor to forget our former love for them and to hold them, as we hold the rest of mankind, enemies in war, in peace friends. we might have been a <great> free & a <happy> great people together, but a communica<ed>ion of <happiness> grandeur & of <grandeur> freedom it seems is be<neath> low their dignity. <we will climb them the roads to glory & happiness apart> be it so, since, they will have it: the road to <glory & to> happiness & to glory is open to us too, we will climb it <in a separate state> apart from them & acquiesce in the necessity which <pro> denounces our <everlasting Adieu> eternal separation.

<these facts have given the last stab to agonizing affection, & manly spirit bids us to renounce for ever these unjust unfeeling brethren.>

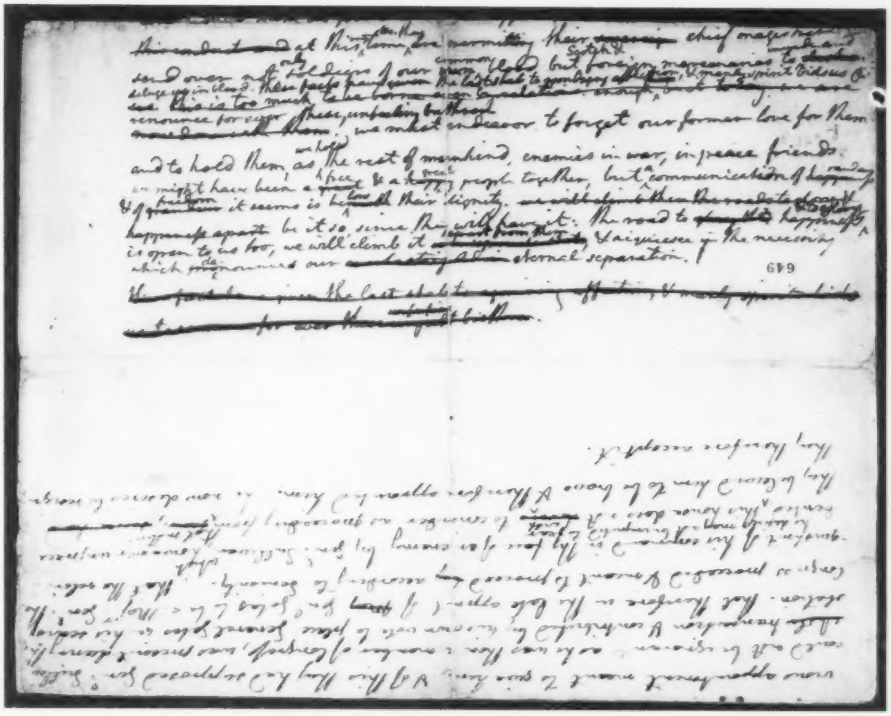
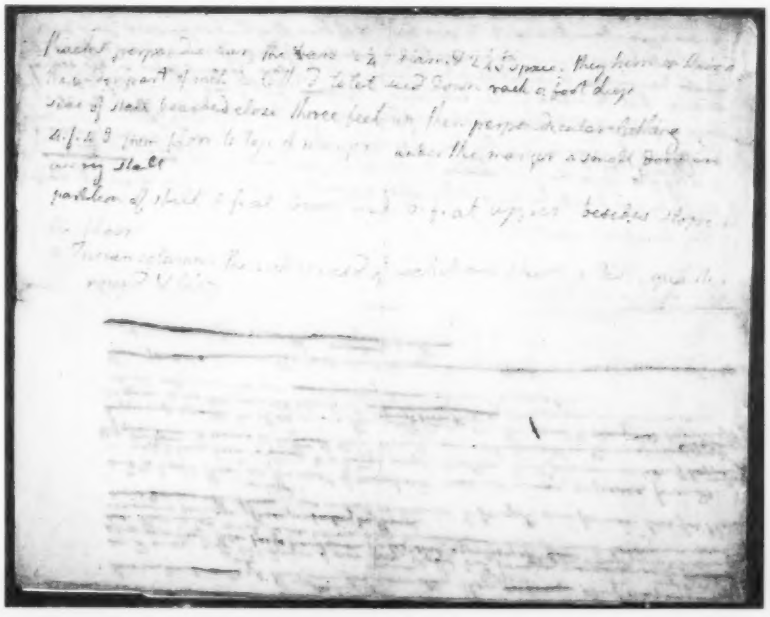


Photo 1: Jefferson's compositional fragment of the Declaration of Independence was penned at the top of the page. He later turned the page 180 degrees to draft Congresss acceptance of the resignation of Gen. John Sullivan from the continental Army.

Photo 2: On the back of the fragment Jefferson penciled a description of a Philadelpphia horse stable for use at Monticello. The marks at the bottom of the page are bleed-through from the compositional fragment.



Declaration
continued from page 168

Declaration of Independence leading to the final engrossed copy and read a document-by-document scholarly analysis of the drafting of the Declaration.

The draft of the Declaration was revised first by Adams and Franklin, and then by the full committee. A total of 47 alterations, including the insertion of three complete paragraphs, were made to the text before it was presented to Congress on June 28. After voting for independence on July 2, Congress continued to refine the document, making 39 additional revisions to the committee draft before its final adoption on the morning of July 4.

The draft shows the multiplicity of corrections, additions and deletions that were made at each step. Although most of the alterations are in Jefferson's handwriting (Jefferson later indicated which changes he believed were made by Adams and Franklin), he felt slighted by the way Congress rewrote the manuscript. In a consoling letter of July 21, 1776, the state's senior delegate, Richard Henry Lee, wrote to Jefferson that he wished that "the manuscript had not been mangled as it is." In an 1823 letter to Madison, Jefferson wrote that, at the time, "during the debate, I was sitting by Dr. Franklin and he observed that I was writhing a little under the acrimonious criticisms" of Congress. In fact, as Congress neared completion of the document by altering nearly all of his last paragraph, Jefferson could only write in the margin "a different phraseology inserted." Jefferson remained bitter about the changes made to the Declaration of Independence right up to his death. His autobiography was a major effort to set the record straight on its writing.

Within a few decades, even the major characters, including Jefferson and Adams, could not remember who wrote what, when Congress approved the Declaration, or even when the Declaration was signed. Small wonder, then, that scholars have puzzled over the text for nearly 200 years, assigning authorship here, ascribing a deletion there, arguing over the weather and time of day Congress agreed to the Declaration and the sequencing of drafts and copies.

The discovery in 1947 by Boyd, librarian at Princeton University, of the fragment — a previously unknown draft of the Declaration of Independence — shed new light on earlier studies of the Declaration's composition. The brief, but critically important, fragment had been preserved unrecognized in the Thomas Jefferson Papers at the Library of Congress until Boyd, the newly named documentary editor of *The Papers of Thomas Jefferson*, reexamined primary documents. The fragment had been mistakenly filed under a September 1777 date with materials related to congressional consideration in 1776 of Gen. John Sullivan's threatened resignation of his commission to the Continental Army. Jefferson had also drafted a resignation acceptance on the same page, turning the fragment 180 degrees to do so (see lower portion of Photo 1, p. 169).

Heavily edited in Jefferson's clear, precise hand, the fragment proved to be a key component in unraveling the story of the writing of the Declaration. The existence of the fragment confirmed the view of those historians who had argued that a heavily edited draft must have preceded the copy Jefferson had endorsed as the original rough draft.

That the fragment was written before the draft and was then corrected and copied into it was exactingly explained by Boyd in 1950. "The Fragment contains several words and passages that are crossed out; none of these was copied into the 'Rough draught' (or true fair copy)," wrote Boyd in the first volume of *The Papers of Thomas Jefferson*. "The Fragment also contains, in its undeleted 148 words that were copied in the 'Rough draught,' 43 words caretted and interlined; none of these was so treated in the 'Rough draught.'"

Several additional and equally elaborate explanations were provided by Boyd before he stated his opinion that "the most conclusive evidence" can be derived from the fact that Jefferson wrote the paragraph on the top of the half leaf of paper and left the remainder blank for subsequent corrections or drafts. The final two lines in the fragment — "these facts have given the last stab to agonizing affection, & manly spirit bids us to renounce for ever these unjust unfeeling brethren" — were composed in this blank space before being interlined above in the drafted paragraph. In late July 1776, Jefferson used the remainder of this blank half leaf to draft a resolution accepting the proffered resignation of Gen. Sullivan, who, insulted when Gen. Horatio Gates was appointed commander of the American Army in Canada on June 17, 1776, wished to resign his commission. Congress allowed Sullivan to withdraw his resignation and to continue to serve his country; later he was captured by the British at the time of their victory on Long Island. Jefferson then made notes on the back of this sheet about a horse stable at the Penn family estate in Philadelphia (see Photo 2, p. 169). He later used the notes to build a stable during the reconstruction of Monticello. ◆

Mr. Gawalt is a specialist in early American history at the Library of Congress.

Preservation Corner

Piecing Together Fragments of History

By MARK ROOSA

Library of Congress conservators have confirmed for the first time that the paper upon which Thomas Jefferson penned the composition fragment and the "original Rough draught" of the Declaration of Independence were made by the same paper manufacturer.

The Library's Conservation laboratory recently compared the paper quality of the composition fragment of the Declaration of Independence with that of the "original Rough draft" and discovered distinct similarities. The comparison, accomplished with the help of a fiber-optic light, was made as the fragment was being prepared for exhibition in "American Treasures of the Library of Congress." The fragment and draft are on view through Sept. 4.

"Upon visual examination and in comparing the positions of chain and laid lines (fine textured lines in the paper resulting from the papermaking process) it appears that the two papers share the same characteristics. This new discovery strengthens the link between these two important documents," said the Library's senior paper conservator, Linda Morenus.

Making Paper

In the 18th century, sheets of paper were cast from wet fiber pulp onto a mold or screen composed of very thin metal wires, thus leaving an impression. Chain wires ran perpendicular to the laid wires and were attached to them for support.

"The impression from the chain and laid wires is visible when held up to the light; this is because less pulp is deposited on the wires of the mold than between them," said Ms. Morenus. Placing the documents side by side and using a fiber-optic source of heat-free, transmitted light, Ms. Morenus was able to see and count the chain and laid lines and measure the distance between them.

"The papers appear to be made by the same paper mill. The first sheet of the rough draft has a large watermark bearing an oval ribbon design and the words Pro Patria Eiusque Libertate ['For Country and Her Liberty'] and, according to Julian Boyd, author of *The Declaration of Independence: The Evolution of the Text*, the paper is probably Dutch in origin. The fragment does not have a watermark because it is a piece from a larger sheet of paper," said Ms. Morenus.

Conservation History

Like the draft, the fragment has undergone substantial conservation treatment since its creation in 1776. The first treatment, applied early this century, was a 'silking' process that was commonly applied to reinforce manuscripts. It involved adhering the document between two thin pieces of transparent silk. The Library adopted the silking method for manuscript repair in 1899. The technique was practiced worldwide for many years, but fell out of favor in the 1940s, when specialists realized that the materials used in the process became acidic and brittle over time.

In the 1970s, the fragment underwent a second treatment in which the silking was removed, a painstaking process that involved soaking the document in water until the adhesive holding the silk in place dissolved and the silk fell away from the paper sheet. The fragment was also alkalized — a process in which damaging acids were removed from the paper to prevent chemical deterioration — and mended using Japanese tissue with a heat-activated synthetic adhesive.

When the fragment arrived in the Library's conservation lab in 1995 for treatment prior to that year's exhibition "Drafting the Documents," the challenge was to undo earlier restorations that were visually unsympathetic and to apply in their place a discrete, stabilizing treatment that would allow the delicate fragment, which had been tri-folded by Jefferson in order to pocket it, to be exhibited and consulted without risk of physical damage.

Ms. Morenus began by removing the tissue mends and tending to the exposed small tears by applying minute slivers of very shear gossamer tissue coated with a reversible adhesive, which allows the mending to be removed without any alteration to the original sheet. Paper losses were then filled in with strong, lightweight kozo paper made from the inner bark of an indigenous Japanese plant known for its particularly long fibers. The repairs were matched to the original sheet using pastel crayons. The conserved sheet was then placed into a protective double-sided mat that allowed both the front and the back of the fragment to be consulted without being touched, where it remains. The mat also protects the fragment during transit and while in storage or on exhibit. Finally, the preserved fragment is kept in a specially designed cold storage vault that maintains stable temperature and humidity levels, which substantially extend the life of paper documents.

Display Case

During their exhibition in the "American Treasures of the Library of Congress," the draft and the fragment have been placed in the award-winning 'Top Treasures' display case, which was built according to the highest standards of preservation and security. It is reserved exclusively for the Library's rarest and most valuable items.

The case consists of a high-hard-steel display chamber within an exterior of maple veneer with mahogany inlays. On either side, two large viewing windows are glazed with a specially rated ballistics polycarbonate and glass laminate. Temperature and relative humidity can be maintained within minimum tolerances of plus or minus 1 degree Fahrenheit or 1 percent humidity. The case is set for the optimum preservation conditions of 50 degrees and 50 percent relative humidity. ◆

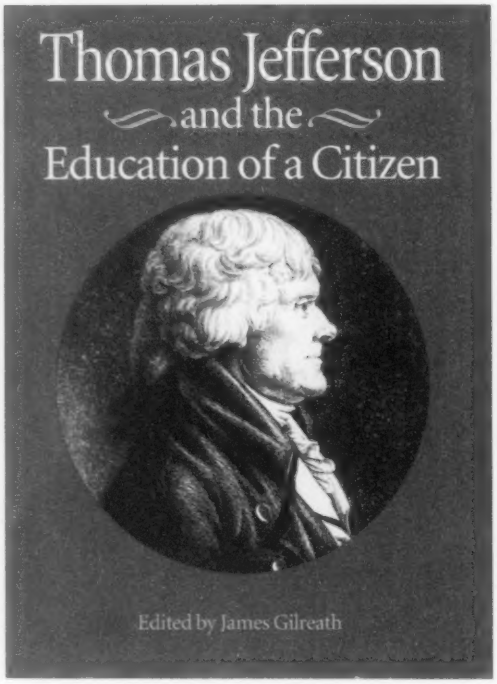
Mr. Roosa is chief of the Conservation Division.

Jefferson on Citizenship

New Volume Collects Essays by Historians

Thomas Jefferson and the Education of a Citizen, a 383-page volume containing papers by 18 scholars, has been published by the Library. The volume was edited by James Gilreath, formerly of the Library's Rare Book and Special Collections Division.

The papers, which address the issue of education and preparation for citizenship that underlies a free society as Jefferson perceived it, were presented at a conference of the same name at the Library of Congress in 1993. The supporters of the meeting, which commemorated Jefferson's 250th birthday, were the Center for the Book in the Library of Congress, the Library's Rare Book and Special Collections Division and the Institute of Early American History and Culture in Williamsburg, Va. The Library's James Madison Council also provided funding for the symposium.



"These papers deal with a topic — Jefferson, education and citizenship — that has not been widely discussed or written about," said Center for the Book Director John Y. Cole, who contributed the volume's preface. "James Gilreath recognized this gap and persuaded a distinguished group of historians to share their views at the conference and in these essays."

The book is organized into five sections. The essay topics and authors are listed below.

The Public and Private Spheres

"Citizens and Families: A Jeffersonian Vision of Domestic Relations and Generational Change" (Michael Grossberg); "Binding Ties: The Public and Domestic Spheres in Jefferson's Letters to His Family" (Frank Shuffelton); "Beyond Education: Thomas Jefferson's 'Republican' Revision of the Laws Regarding Children" (Holly Brewer); "Jefferson, the Family, and Civic Education" (Jan Lewis).

An Informed Citizenry

"Jefferson and Literacy" (Douglas L. Wilson); "Bulwark of Revolutionary Liberty: Thomas Jefferson's and John Adams's Programs for an Informed Citizenry" (Richard D. Brown); "Thomas Jefferson and Legal Education in Revolutionary America" (Herbert A. Johnson); "'That Knowledge Most Useful to Us': Thomas Jefferson's Concept of Utility in the Education of Republican Citizens" (Jennings L. Wagoner Jr.); "Education and Democracy: Summary and Comment" (Benjamin A. Barber).

Influence of the Old and New Worlds

"Thomas Jefferson and the Old World: Personal Experience in the Formation of Early Republican Ideals" (Elizabeth Wirth Marvick); "Why Slaves Can't Read: The Political Significance of Jefferson's Racism" (James Oakes); "Thomas Jefferson's Dualistic Perceptions of Native Americans" (Donald A. Grinde Jr.); "The Old and the New Worlds: Summary and Comment" (C. Vann Woodward).

A Republic of Citizens

"Citizenship and Change in Jefferson's Constitutional Thought" (David N. Mayer); "Liberty and Virtue: Religion and Republicanism in Jeffersonian Thought" (Eugene R. Sheridan); "Ward Republics: The Wisest Invention for Self-Government" (Suzanne W. Morse).

An International Perspective

"The Education of Those Who Govern" (Ralph Ketcham); "Thomas Jefferson and His Conception of Happiness" (Liu Zuochang).

Partial funding for the publication of *Thomas Jefferson and the Education of a Citizen* came from private contributions to the Center for the Book and from a cooperative agreement between the Center for the Book and the U.S. Department of Education.

Thomas Jefferson and the Education of a Citizen is available in the Library of Congress Sales Shop and from the University Press of New England, which is distributing the book for the Library of Congress. The price of the hardbound book is $40. Credit card orders may be placed with the Library of Congress Sales Shop by calling (202) 707-0204. Orders from the University Press of New England may be placed by telephone (800-421-1561), fax (603-643-1540) or e-mail: University.Press@Dartmouth.edu.

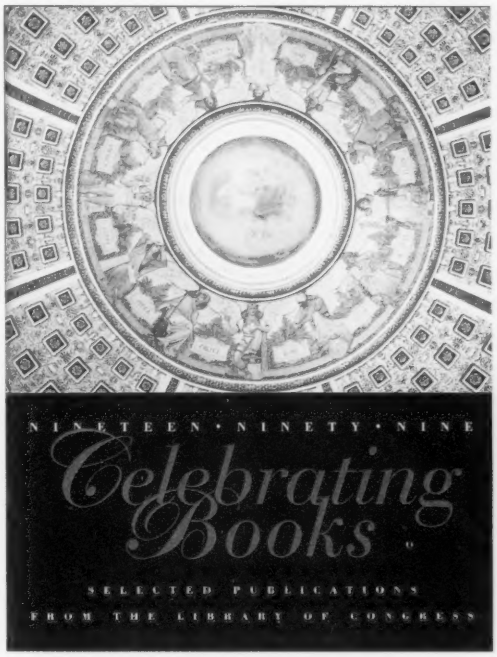
The Center for the Book was established by law in 1977 to stimulate public interest in books, reading and libraries. Its program and publications are supported by contributions from individuals, corporations, foundations and other government agencies. For information about the Center for the Book, visit its Web site at **www.loc.gov/loc/cfbook**. ◆

Celebrating Books

Catalog Lists Wealth of Library Publications

The Library has recently published *Celebrating Books: Selected Publications from the Library of Congress.* The 1999 catalog, which will be updated annually, includes titles published by the Library and those produced in cooperation with a number of renowned trade publishers.

"All of the books included in this catalog highlight a specific Library of Congress collection, exhibition or subject that can be explored through our collections," said Publishing Office Director W. Ralph Eubanks. "Our hope is that through our publishing program we can continue to make more of our vast collections accessible to the American public."



The catalog features new and recent titles, exhibition catalogs and year 2000 calendars on subjects as diverse as American history, religion, art and architecture, geography, music and film. Titles include *Heart of the Circle: Photographs by Edward S. Curtis of Native American Women* (Pomegranate Artbooks), *The African American Odyssey* (Library of Congress), *Many Nations: A Library of Congress Guide for the Study of Indian and Alaska Native Peoples of the United States* (Library of Congress) and the popular calendar series celebrating women's achievements titled *Women Who Dare* (Pomegranate Publications).

Award Winning Books and Exhibition Catalogs

Award-winning publications include: *The Work of Charles and Ray Eames: A Legacy of Invention* (Harry N. Abrams Inc.), which recently received the 1999 Philip Johnson Award for "Best Exhibition Catalog" from the Society of Architectural Historians; *Eyes of the Nation: A Visual History of the United States* (Alfred A. Knopf), which won the 1998 "Best Museum Book" from the Museum Publications Competition of the American Association of Museums; and *Eyes of the Nation: A Self- Portrait of the American People,* the Knopf book's companion CD-ROM (produced by SouthPeak Interactive Inc.), which placed second in the CD-ROM category of the AAM's 1999 Museum Publications Competition.

Publications on Thomas Jefferson

The life and work of Thomas Jefferson and his role in shaping the nation and the Library of Congress are the subject of several titles such as *Thomas Jefferson and the Education of a Citizen* (University Press of New England), *The Library of Congress: The Art and Architecture of the Thomas Jefferson Building* (W.W. Norton) and a new work titled *The Declaration of Independence: The Evolution of the Text* (University Press of New England). Out of print for more than 40 years, this work brings together photographic reproductions of all known drafts of the Declaration of Independence, including an earlier fragment not known to Jefferson scholar Julian P. Boyd when his study was first published in 1943 in conjunction with the Bicentennial of Jefferson's birth. The fragment, along with Jefferson's rough draft of the Declaration of Independence, will be on display in the "American Treasures of the Library of Congress" exhibition through Labor Day.

Illustrated Guides to the Library's Collections

The catalog also includes a series of illustrated guides to the Library's collections featuring special materials in various formats, which were made possible by generous support from the James Madison Council, the Library's private-sector advisory group. These include guides to the Library's manuscript, geography and map, prints and photographic, music, Hispanic, and European collections.

Desk and Wall Calendars

For 10 years, the Library has published a series of desk and wall calendars that highlight images from the Library's unique collections. *Today in History,* one of 10 calendars for 2000 (Golden Turtle Press), includes entries drawn from the Library's popular American Memory on-line collections (**www.loc.gov**).

Visitors may obtain *Celebrating Books* free of charge in the Jefferson Building and Madison Building sales shops and in the Publishing Office, in the Madison Building, LM-602. Others may send a letter requesting a free copy to: Library of Congress, Publishing Office, 101 Independence Avenue S.E., Washington, DC 20540-4980. The Library's 1999 catalog of publications is also accessible on the Library's Web site (**www.loc.gov/loc/pub/celebrate**). ◆

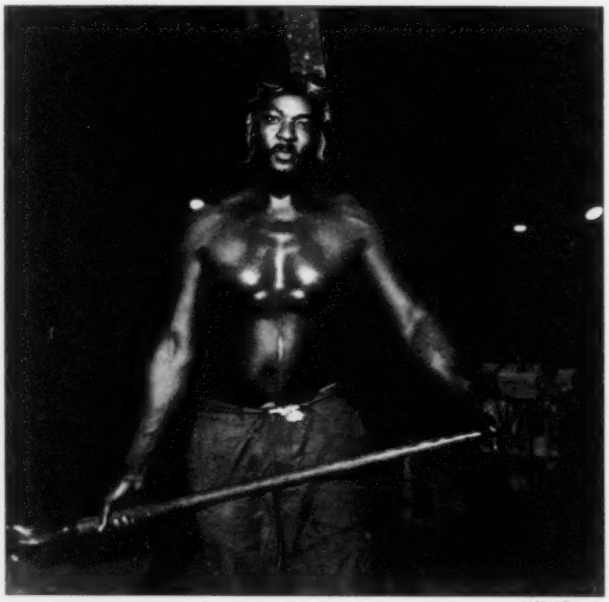
Photographic Treasures

Library Acquires Archives of Milton Rogovin

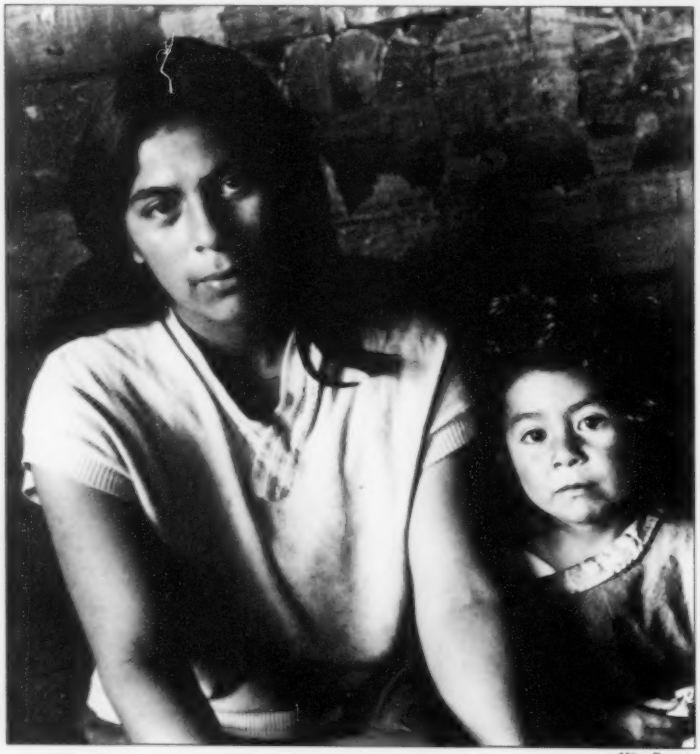
Noted social documentary photographer Milton Rogovin and his family have donated his photographic archives to the Library of Congress.

Refusing to be silenced by the House Un-American Activities Committee in the 1950s, Mr. Rogovin turned to photography in his quest for social justice. A champion of the working class, Milton Rogovin (born 1909) has photographed people around the world for the past 40 years, focusing on men and women at work and in their homes. His dignified portraits of workers speak of the dreams and aspirations common to humanity.

Influenced by the work of Lewis Hine and Paul Strand, Mr. Rogovin began his interest in photography by documenting Buffalo's African American storefront churches. He captured the transitory nature of the buildings used for religious services and the emotion of the church services. Later photographs document working-class individuals in a six-block neighborhood of Buffalo's lower west side, home to Puerto Ricans, African Americans, Native Americans and other ethnic groups. He began this series in 1972, and rephotographed many of the same people in 1984 and again in 1992, providing a portrait of families over time. In addition, he has documented Native Americans on



Milton Rogovin



Milton Rogovin

Man in steel plant (above), from the series "Working People," 1978-79; woman with child, from the series "Chile," 1967

reservations in New York state, an around-the-world survey of miners and their families, steelworkers before and after plant closings, teenage pregnancy, and the Yemeni community of Lackawanna, N.Y.

Mr. Rogovin is a recipient of the prestigious W. Eugene Smith Award for humanistic photography. His photographs have appeared in dozens of periodicals, such as *The New York Times Magazine, Photographers International, Aperture* and *Creative Camera.* Mr. Rogovin's work has been published in several monographs, including *The Forgotten Ones, Windows That Open Inward: Images of Chile,* with poems by Nobel Prize winner Pablo Neruda; *Portraits in Steel,* with interviews by Michael Frisch, and *Triptychs: Buffalo's Lower West Side Revisited.* His work is in the collections of more than 20 institutions, including the Metropolitan Museum of Art, the Museum of Modern Art, the International Museum of Photography at the George Eastman House and the J. Paul Getty Center. Mr. Rogovin's photographs have been widely exhibited, including one-man shows at the Albright-Knox Gallery

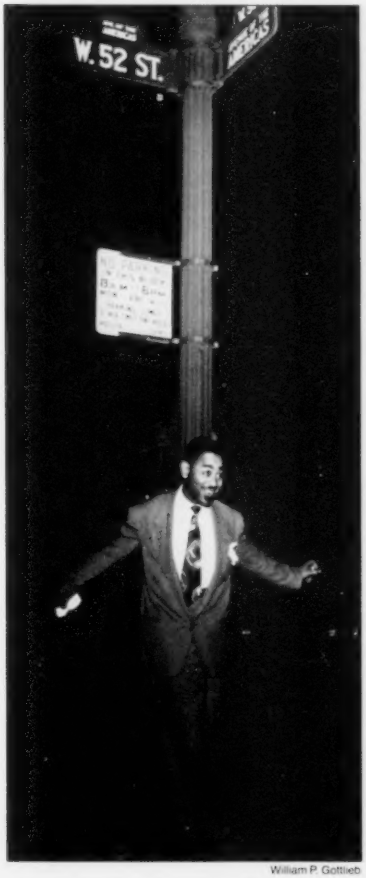
(Buffalo), the Art Institute of Chicago, the Brooklyn Museum and the Smithsonian's National Museum of American History.

The Library's collection of the life's work of Mr. Rogovin consists of more than 1,200 black-and-white photographs selected and printed by the photographer, and all of the 120mm negatives and contact sheets made during Mr. Rogovin's long photographic career. Additional material includes correspondence pertaining to his photographic travels and exhibitions, as well as correspondence with W.E.B. DuBois, Pablo Neruda, Stephen Jay Gould, Robert Coles and other notables.

The Rogovin collection strengthens the Library's outstanding collection of documentary photography, which includes Lewis Hine's extensive photographic documentation for the National Child Labor Committee, the archives of the Farm Security Administration/Office of War Information and Ansel Adams's photographs of a Japanese relocation camp at Manzanar, Calif. The Rogovin Collection will be available for use after it is processed. ◆

Milton Rogovin

Man with baby, from the series "Buffalo's Lower West Side," 1972



William P. Gottlieb

William Gottlieb Jazz Age Photos On-Line

More than 1,600 photographs of many of the greatest names in jazz are now available on-line in "William P. Gottlieb: Photographs from the Golden Age of Jazz." They can be accessed from the American Memory Web site of the Library's National Digital Library Program at **www.loc.gov**.

The William P. Gottlieb Collection (see *LC Information Bulletin*, Oct. 2, 1995) documents the jazz scene from 1938 to 1948, primarily in New York City and Washington, D.C. In 1938 Mr. Gottlieb began working for *The Washington Post*, where he wrote and illustrated a weekly jazz column — perhaps the first in a major newspaper. After World War II he was employed as a writer-photographer for *Down Beat* magazine, and his work also appeared frequently in *Record Changer*, the *Saturday Review* and *Collier's*. During the course of his career, Mr. Gottlieb took portraits of prominent jazz musicians and personalities, including Louis Armstrong, Duke Ellington, Charlie Parker, Billie Holiday, Dizzy Gillespie, Earl Hines, Thelonious Monk, Stan Kenton, Ray McKinley, Benny Goodman, Coleman Hawkins, Ella Fitzgerald and Benny Carter. This on-line collection presents Gottlieb's photographs, annotated contact prints, selected published prints and related articles from *Down Beat*. ◆

William P. Gottlieb

Billie Holiday (from *Down Beat*, 1947) and Dizzy Gillespie on 52nd Street in New York (ca. 1947) were just two of William Gottlieb's photographic subjects.

Digital Distance Education

Copyright Office Releases Study

The Copyright Office has released a report on "Copyright and Digital Distance Education."

In the Digital Millennium Copyright Act of 1998, Congress charged the Copyright Office with responsibility to study how to promote distance education through digital technologies and report back with recommendations within six months. The report has been issued after an intensive process of identifying stakeholders, holding public hearings, soliciting comments, conducting research and consulting with experts in various fields.

The report gives an overview of the nature of distance education today; describes current licensing practices in digital distance education, including problems and future trends; describes the status of the technologies available or in development relating to the delivery of distance education courses and the protection of their content; and discusses prior initiatives to address the copyright issues involved. It also provides an analysis of how current copyright law applies to digital distance education, as well as an assessment of whether the law should be changed to accommodate new technologies, and if so, how.

Specifically, the Copyright Office recommends several amendments to section 110(2) of the U.S. Copyright Act, which exempts certain performances and displays in connection with instructional activities. The report states that "the technological characteristics of digital transmissions have rendered the language of section 110(2) inapplicable to the most advanced delivery method for systematic instruction." It recommends altering the section as follows:

(1) Update the exemption to permit digital transmissions over computer networks, expanding the rights covered to include those needed to accomplish such transmissions, to the extent technologically required.

(2) Eliminate the physical classroom requirement in section 110(2), permitting transmissions to students officially enrolled in the course, regardless of their physical location.

(3) Add language that focuses more clearly on the concept of mediated instruction to ensure that the performance or display is analogous to the type of performance or display that would take place in a live classroom.

(4) Add safeguards to minimize the greater risks of uncontrolled copying and distribution posed by digital transmission, including limiting the retention of any transient copies, requiring the adoption of copyright policies and education, and requiring the use of technological measures that reasonably prevent unauthorized access and dissemination.

(5) Retain the current "nonprofit" requirement for educational institutions seeking to invoke the exemption.

(6) Add a new provision to the Copyright Act to allow digital distance education to take place asynchronously, by permitting a copyrighted work to be uploaded onto a server for subsequent transmission to students under the conditions set out in section 110(2).

(7) Expand the categories of works exempted from the performance right beyond the current coverage of nondramatic literary or musical works, adding other types of works but allowing performances of only reasonable and limited portions.

The report further recommends that Congress provide clarification of the fair use doctrine in legislative history, to confirm that the doctrine applies in the digital environment and to explain the function of fair use guidelines. Finally, it concludes that licensing systems should not be abandoned or regulated because of problems that have been experienced in licensing works for digital distance education, but rather that the market should be given leeway to evolve and mature.

The report is available on the Web site of the U.S. Copyright Office at **www.loc.gov/copyright** under the heading "What's New." The report is also available for purchase through the Government Printing Office at (202) 512-1800. ◆

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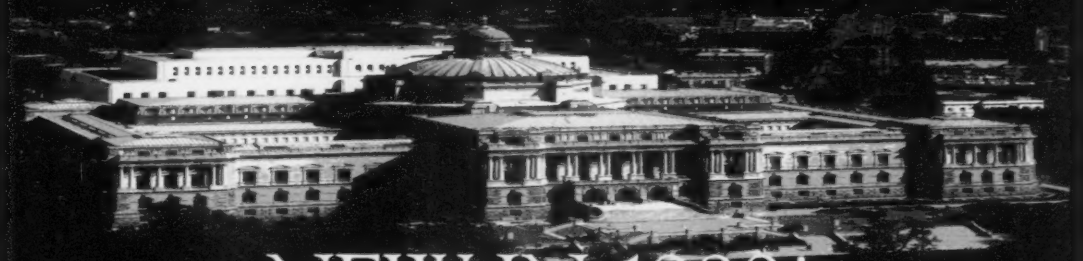

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News from the Center for the Book

State Centers Meet for 'Idea Exchange'

"We're surprised — and thrilled," said Virginia Center for the Book Executive Director Deborah Hocutt on learning that the Virginia center had won the 1999 Boorstin National Center for the Book Award.

Her thoughts were echoed a few minutes later by Madeline Matson, director of the Missouri Center for the Book, when the Library's Center for the Book director, John Y. Cole, announced that the Missouri center had won the 1999 Boorstin State Center for the Book Award. Each of these annual citations includes a cash prize of $5,000.

The personal presentation of the Boorstin State Center Awards by Librarian of Congress Emeritus Daniel J. Boorstin and his wife, Ruth, was a highlight of the 10th annual state center "idea exchange day," held at the Library on May 3. Dr. Boorstin established the Center for the Book in 1977. When he retired in 1987, he and Mrs. Boorstin created an endowment to support the center.

A reception at the end of the day included officials and representatives from the American Library Association, the National Commission on Libraries and Information Science and Chief Officers of State Library Agencies (COSLA). Dr. Billington congratulated the Boorstin Award winners and Mr. Cole, the center's director since 1977, for fulfilling the Boorstins' goal of creating a national catalyst for promoting books and reading.

The purpose of the annual "idea exchange" meeting is for the coordinators of the 36 state centers affiliated with the national center to exchange information and ideas about their respective programs. "Invariably, it's a terrific day" said Mr. Cole. "Each year I am inspired by the enthusiasm and dedication of our state center coordinators — both the veterans and new coordinators. And there always are new twists. This year much time was spent learning about and discussing cooperative partnerships that have been developed by and among the state centers themselves."

The National Award, won by Virginia, recognizes the contribution that a state center has made to the Center for the Book's overall program. The Virginia Center for the Book's initiatives included the sponsorship of a "Virginia Authors Room" at the Library of Virginia, the creation of a listserv for all 36 affiliated centers and the establishment of the first statewide system of local affiliates. Florida and Vermont are the previous National Award winners.

VIRGINIA CENTER FOR THE BOOK

Maurvene D. Williams

Ruth and Daniel Boorstin (left) and John Cole with Deborah Hocutt, executive director of the Virginia Center for the Book, winner of the 1999 Boorstin national award.

The State Award, won by Missouri, recognizes specific successful projects. Mr. Cole cited Missouri's annual Celebration of the Book and its creation of databases for information about Missouri authors and the Missouri community of the book. Nebraska and Oklahoma are the previous winners.

The continued growth of the state center network was one of the topics discussed on May 3. The new Utah Center for the Book, located at the Salt Lake City Public Library, received special recognition. The Utah center was represented by Blair Felton, who reported that the new center's mission was "to celebrate, honor and promote interest in books, reading and the literary and book arts culture and heritage of Utah and the West." Salt Lake City librarian Nancy Tessman, who took the initiative in creating the Utah center, was also present. The District of Columbia, Massachusetts and New Jersey, all potential homes of new state centers, sent representatives to the meeting.

In his remarks Mr. Cole noted one major change regarding "host" institutions: The Montana Center for the Book has moved from the Montana State Library in Helena to the Montana Committee on the Humanities in

MISSOURI CENTER FOR THE BOOK

Lorenzo Wright

Lorenzo Wright

Center for the Book Program Officer Maurvene Williams (left) meets with Leona Wright (Nevada); Mark Sherouse (Montana) gathers materials from other state centers.

Missoula. Thus it is now the third state center to be located in a state humanities council — Maine and Tennessee are the other two. Mr. Cole also reminded state centers that their affiliation with the Library of Congress must be renewed every three years and that applications from the 16 centers due for renewal in 1999 must be received by Dec. 1. He also stressed the growing importance of the Center for the Book's Web site, which has expanded dramatically and become a heavily used resource for the entire book and reading community.

First-time participants in the annual "idea exchange day" were Tricia Brown (Alaska), Jocelyn Jacobson (Arizona), Robert Daseler (California), Christiane Citron (Colorado), Denise Pendleton (Maine), Jackie Payne (Michigan), Pat Coleman (Minnesota), Mark Sherouse (Montana), Katherine Walter (Nebraska), Leona Wright (Nevada) and Floyd Dickman (Ohio).

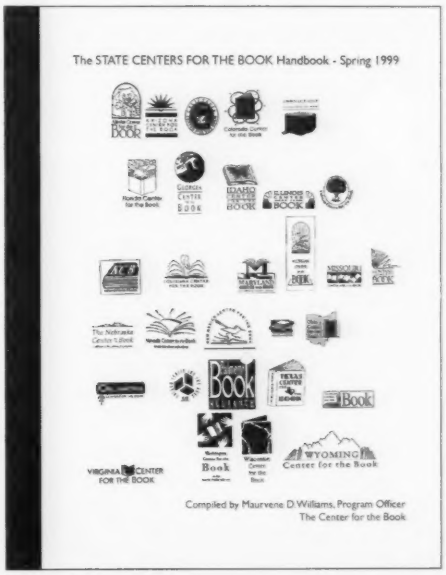
Center for the Book Program Officer Maurvene D. Williams presented the spring 1999 edition of her 41-page compilation, the *State Centers for the Book Handbook* (right). Its major sections are:

- "Profiles of the State Centers," which provides information about each center's founding, mission, host institution, coordinator, funding, publicity, administration, satellites and activities; and
- "State Center Projects by Topic: A Sampling," which provides information about book and author awards, book discussion groups, book fairs, festivals and other celebrations of the book and writer; exhibitions, lectures, seminars and workshops; publishing projects, radio, television and other media projects; writers projects; and participation in three national projects: Letters About Literature, Mother Goose Asks "Why?" and River of Words.

Additional sections include directory information about the coordinators, a list of state center Web sites, guidelines for establishing state centers and a subject index. Copies of the *Handbook* are available without charge (see below).

Discussions during the day featured reports from each state center and the sharing of ideas about administrative isues and programming. Special guests and speakers included Center for the Book consultants Virginia Mathews (Viburnum Family Literacy Project) and Cathy Gourley (Letters About Literature Project); Carole Moultray of Kings College, Pa., also representing the Letters About Literature project; Pamela Michael, director of the River of Words project; Nina Cobb, Library of America; and Sandy Dolnick, executive director of Friends of Libraries U.S.A.

For information about the Center for the Book and its affiliated state center program or for a copy of the 1999 *State Center Handbook,* contact the Center for the Book, Library of Congress, 101 Independence Ave. S.E., Washington, DC 20540-4920, (202) 707-5221; fax (202) 707-0269; or visit the center's Web site at **www.loc.gov/loc/cfbook.** ◆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Compiled by Maurvene D.Williams, Program Officer
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